

UNITED STATES GOVERNMENT

## Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 09-01-2009 BY [REDACTED]b6  
b7C

TO : DIRECTOR, FBI

DATE: 12/27/61

FROM : SAC, NEW YORK [REDACTED] (P)

SUBJECT: JONAS MEKAS  
[REDACTED]b3  
b7E

Enclosed herewith are five copies of a letterhead memorandum dated and captioned as above.

b7D

The confidential source, mentioned in the letterhead memorandum, is [REDACTED]

[REDACTED] who furnished information about the [REDACTED]

[REDACTED] to SAA HAROLD F. GOOD on 7/10/61. This information was obtained on a highly confidential basis and cannot be made public except on the issuance of a subpoena duces tecum.

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The files of the NYO reflect that Mrs. LORA HORSLEY, [REDACTED] telephonically advised SA TIMOTHY J. MURPHY on 8/23/57 that SANDRA BERKOWITZ, Affiliated Film, NYC, is a "Red". She added the name JONAS MEKAS, Film Culture, 215 W. 98th Street, NYC.

Mr. ARNOLD TARILLION, Superintendent, apartment building at 35-46 74th Street, Jackson Heights, NY, advised SA WILLIAM V. SCHMALTZ on 11/28/61 that Mrs. LORA HORSLEY, who was an occupant of [REDACTED] moved out of that address about six months ago and he believes she now resides with a sister somewhere in Georgia. He stated that Mrs. HORSLEY was a very irrational woman and was inclined to complain about many people to him and to anyone who would listen to her. Mr. TARILLION believed that, because of her age, she was senile and imagined wrongs done to her and the US.

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2 - Bureau (Encls 5) (RM)  
1 - New York [REDACTED]

WVS:llr  
(3)

ENCLOSURE

AGENCY State, INS  
REQ. REC'D  
U. C. FORW 1-9-62  
HOW FORW 0-14-62  
BY Wm [REDACTED]

62 JAN 11 1962

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ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 09-01-2009 BY [REDACTED]

, 196b6  
b7C

☐ Name Searching Unit - Room 6527  
☐ Service Unit - Room 6524  
☐ Forward to File Review  
☐ Attention \_\_\_\_\_  
☒ Return to Heeling 650 R.B.  
                     Supervisor      Room      Ext.

## Type of References Requested:

☐ Regular Request (Analytical Search)  
☐ All References (Subversive & Nonsubversive)  
☒ Subversive References Only  
☐ Nonsubversive References Only  
☐ Main \_\_\_\_\_ References Only

## Type of Search Requested:

☐ Restricted to Locality of \_\_\_\_\_  
☐ Exact Name Only (On the Nose)  
☐ Buildup ☐ Variations

Subject Jonas McKay  
 Birthdate & Place \_\_\_\_\_  
 Address 1011 1st

Localities \_\_\_\_\_

R# \_\_\_\_\_ Date 1/8 Searcher Initials Sp

Prod. \_\_\_\_\_  
                     FILE NUMBER      SERIAL

mail  
ND 61-9732-65 ND 69  
ND 62-99354-63 encl p 3  
ND 61-9732-76

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FBI File and Serial No. [redacted]

b3  
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To: ☒ FBI Headquarters  
☐ FBI Field Division, \_\_\_\_\_

From: \_\_\_\_\_

Regarding FBI ☒ report ☐ memorandum dated (month, day, year)  
12-27-61 at (city, state) New York, N.Y.  
concerning (title - not necessary if file number is shown) \_\_\_\_\_

it has been necessary to make additional copies for official use within this agency,  
as indicated below:

(A) Number of Copies Made	Distribution
1	National Foundation of Arts and Humanities

COPY RECORD



In Reply, Please Refer to  
File No.

~~CONFIDENTIAL~~  
UNITED STATES DEPARTMENT OF JUSTICE

FEDERAL BUREAU OF INVESTIGATION

New York; New York  
December 27, 1961

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 09-01-2009

Re: Jonas Mekas

A confidential source, who has furnished reliable information in the past, advised on July 10, 1961, that a charge was made against [redacted]

b7D

A review of the Manhattan, New York, telephone Directory shows a current listing for Jonas Mekas, 515 East 13th Street, New York City.

Mrs. Tillie Castrogiovani, [redacted]

[redacted] advised Special Agent William V. Schmaltz on October 6, 1961, that Jonas Mekas has resided in Apartment 3, that address, for approximately two years. Mrs. Castrogiovani has observed that the subject shares the apartment with another person she believes to be the subject's brother. Mrs. Castrogiovani advised that the subject drives a green "Jeep" station wagon with a "photographic company" sign in the window. Mrs. Castrogiovani advised on October 31, 1961 that the subject pays his rent by check drawn on the Commercial Bank of North America, 1400 Broadway, New York City. The check bore account number 04-212-608-5.

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~~CONFIDENTIAL~~

[redacted]  
ENCLOSURE

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~~CONFIDENTIAL~~

Jonas Mekas

Mr. Jack Gould, Assistant Manager, Commercial Bank of North America, 1400 Broadway, New York City, advised Special Agent William V. Schmaltz on November 14, 1961 that the subject has account number 04-212-608-5 at that bank. The records of the account show that the subject resides at 515 East 13th Street, New York City, and formerly resided at 95 Orchard Street and 16 West 109th Street, all of New York City. He is employed by Film Culture, 215 West 98th Street, which publishes a periodical magazine. The subject is Editor and Publisher of the firm and has been since November 24, 1954.

The N. W. Ayer and Sons Directory of Newspapers and Periodicals, 1961 issue, reflects that Film Culture is a quarterly magazine devoted to cinematic culture, which was established in 1954. Its price per issue is \$3.00 and it has an advertised circulation of 4,000. Jonas Mekas is listed as Editor and Publisher.

Records of the Credit Bureau of Greater New York, as furnished by Pauline DeFiore to Investigative Clerk John F. Good on October 4, 1961, failed to contain a credit record on Jonas Mekas.

The records of the Bureau of Motor Vehicles of New York State, as furnished by K. Robertson to Investigative Clerk Thomas I. McGuinness on November 16, 1961 and on November 29, 1961 to Investigative Clerk John T. Downey, failed to contain a current driver's license for Jonas Mekas or a 1961 registration.

A representative of the Bureau of Criminal Identification (BCI), New York City Police Department, advised Special Agent David G. Jenkins on October 16, 1961, that the files of the BCI, New York City Police Department, contain no record on Jonas Mekas.

The records of the Manhattan Board of Elections, New York, as checked by Investigative Clerk Richard K. Berry on October 9, 1961, failed to reflect a voting registration for Jonas Mekas for the years 1958, 1959 or 1960 at 515 East 13th Street, New York City.

- 2 -  
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~~CONFIDENTIAL~~

Jonas Mekas

On November 30, 1961, Special Agent William F. Martin reviewed the subject's Immigration and Naturalization Service (INS) file, number A7 331 511, which he obtained from [redacted] Assistant Chief, Records Administration and Information Section, INS, 20 West Broadway, New York City. Subject's file reflected the following information:

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The subject was born on December 23, 1922, Sėmeniskiai Biržai, Lithuania. He arrived in the United States on October 29, 1949 at New York, New York, and his residences in the United States since that time are listed as follows:

October 29, 1949 to November, 1949	1 Lorimer Street, Brooklyn, New York
November, 1949 to January, 1950	South 3rd Street, Brooklyn
February, 1950 to May, 1950	47½ Lorimer Street Brooklyn
May, 1950 to Spring of 1951	58-85 Maspeth Avenue, Brooklyn
Spring, 1951 to Autumn of 1953	234 Linden Street, Brooklyn
Autumn, 1953 to April, 1955	95 Orchard Street, New York City
April, 1955 to June, 1958 (last date in file)	16 West 109th Street, New York City

The subject's INS file contains the following employments listed by the subject:

- 3 -

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Jonas Mekas

November 10, 1949 to December 10, 1949

G. M. Co.  
Manufacturing Company  
13-08 73rd Avenue  
New York  
Assembly worker

December 15, 1949 to December 16, 1949

Emerson Plastic Company  
567 Third Avenue  
New York City

December 23, 1949 to June 9, 1950

Bebry Corporation  
21-22 40th Street  
Brooklyn, New York -  
Riveter

June, 1950 to June 30, 1950

David Altman and Company  
320 East 4th Street  
New York City -  
Plumbing

July, 1950 to August 23, 1950

L. W. Machines  
Johnson Street  
Brooklyn, New York -  
Machine operator

August 23, 1950 to August 25, 1950

Bancelli  
58-85 Maspeth Avenue  
Brooklyn, New York -  
Ironing

December, 1950 to May, 1957

Graphic Studios  
126 West 22nd Street  
New York City -  
Photographer

The subject's INS file reflects the subject's  
immediate relatives as:

Father:

Povilas ~~Mekas~~,  
address unknown

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Jonas Mekas

Mother:

~~MRS. POVILAS / JASINSKAITE~~

~~LITHUANIAN~~

~~Elzbieta Mekiene nee~~  
~~\* Jasinskaite, address~~  
~~unknown~~

Brother:

~~Adolfas Mekas (travelled~~  
~~to the United States~~  
~~with the subject) NY~~

The subject's INS file contains Certificate of Naturalization number 8015220, which was awarded to Jonas Mekas on Petition number 698639 on June 2, 1958 at the United States District Court, Southern District of New York, New York City.

The subject's file describes the subject as male, medium complexion, blue eyes, blond hair, five feet eight inches tall and 135 pounds. It indicates that the subject speaks, reads and writes Lithuanian, French, German and English.

Jonas Mekas was interviewed by Special Agent William V. Schmaltz on December 14, 1961 in the vicinity of his residence, 515 East 13th Street, New York City. The Bureau's jurisdiction in matters pertaining to the internal security of the United States was explained to Mekas and his cooperation was solicited.

Mekas was uncooperative and reticent throughout the interview and resisted efforts to draw forth information from him.

He advised that he had not received any letters or spoken face to face with any Soviet nationals, but that he had a telephone conversation with someone "connected with the Soviet Government". Mekas refused to identify the person, stating that it was "purely personal and of no concern to the FBI". Mekas stated that anything he might tell a Soviet national would be of no importance or concern of the Federal Bureau of Investigation (FBI). Mekas was questioned as to

- 5 -

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~~CONFIDENTIAL~~

Jonas Mekas

whether he had ever received any money from Soviet nationals or from the Soviet Government and he refused to answer the question. Mekas kept reiterating throughout the interview that he is only interested in "art" as a photographer and has no interest in politics. Mekas insisted that the FBI was wasting its time with him as he is a loyal American but refused to discuss any further any dealings he might have with Soviet nationals.

This document contains neither  
recommendations nor conclusions  
of the FBI. It is the property  
of the FBI and is loaned to your  
agency; it and its contents are  
not to be distributed outside  
your agency.

- 6 -

~~CONFIDENTIAL~~

UNITED STATES GOVERNMENT

## Memorandum

TO : Mr. DeLoach

DATE: 1-17-62

FROM : M. A. Jones

SUBJECT: DANIEL JOSEPH BROYLES  
ALTON FRANKLIN MILLER  
ASSOCIATION WITH KNOWN  
COMMUNIST WRITERS

Tolson	✓
Belmont	✓
Mohr	
Callahan	b6
Conrad	b7C
DeLoach	
Evans	
Malone	
Rosen	✓
Sullivan	
Tavel	
Trotter	
Tele. Room	
Ingram	
Gandy	

0-1 to New York  
4-25-62 ERS/lyc

On the afternoon of 1-16-62 captioned individuals appeared at Bureau Headquarters where they were interviewed by Special Agent John M. Reed, Crime Research Section. By way of background, Broyles advised he resides at [redacted] New York 14, New York, and was born [redacted] in [redacted]. Miller noted he was born [redacted], and presently resides at [redacted] Washington, D. C.

Broyles identified himself as a script writer who is endeavoring to branch out on his own and has an opportunity to obtain his first producing job with an individual whom he understands was "black listed" in the 1940s in view of his Communist Party affiliations. He identified this individual as Albert Bein. Broyles said that Bein had a story which he believed concerned some individuals in a Federal prison and wanted him (Broyles) to prepare a script and produce this story as a movie. He said this will be a low-budget type film which he described as costing less than \$250,000.

Broyles said the purpose of the visit was to determine if there was any set FBI policy with regard to associating with a "known communist" and what reference, if any, could be made to the FBI in a movie concerning law enforcement. He noted that he does not know if the story makes reference to the FBI but thought that the prison system was under FBI jurisdiction. Broyles was explicitly informed as to the Bureau's responsibilities regarding the internal security of the United States, Public Law 670, covering the use of the name or initials of the FBI and a brief summary of criminal jurisdiction. He was informed that any question regarding prisons would have to be resolved with the Bureau of Prisons. He was further informed that he should not assume that we have or have not investigated Bein whom he described as a "known communist."

The conversation of Broyles and Miller then turned to some generalities which they thought should be brought to the attention of the FBI. During the verbose comments they made reference to a Anatole Schlosser (spelling per Broyles) who is affiliated with the Dupont Theater and Carnegie Hall Cinema, New York City. He commented that Schlosser's activities are always "in the interest of art" and frequently criticized and that the FBI would "undoubtedly have a file on him."

1 - Mr. DeLoach  
1 - Mr. Sullivan

JMR:kmd (8)

25 JAN 25 1962

31 FEB 5 1962

ORIGINAL FILED IN 100-234567



MA Jones to DeLoach Memo  
RE: DANIEL JOSEPH BROYLES  
ALTON FRANKLIN MILLER

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b7C

He also mentioned a Jonas Mekas from New York who recently produced a low-budget film called "Guns of the Trees." Mekas had recently been interviewed by a New York FBI Agent named Schwartz. (This Agent undoubtedly is Special Agent William V. Schmaltz, [redacted] Special Agent, assigned New York) Broyles said Mekas had told him that the Agent questioned him concerning any money he had received from Russia or any contact he had had with representatives of the Russian government. Mekas, according to Broyles, has the "mind of a child and is a true artist." Mekas, according to Broyles, did not cooperate with the Agent and will not be any more cooperative in any future contacts. When queried as to why he was not cooperative if the Agent was merely doing his job, Broyles noted that it apparently pertained to some money Mekas had received; however, Mekas receives money from many sources and individuals "because he is an artist."

With regard to the movie, "Guns of the Trees," Broyles said that he himself acted in the film, however, was left on the cutting room floor. He said it is a hard movie to understand and will undoubtedly raise much criticism. It reportedly will open in three or four weeks at "The Art House," Worchester, Massachusetts, and that it will undoubtedly be picketed by members of the John Birch Society as it protests the democratic structure of government from an aesthetic viewpoint. He felt that certain people might possibly attempt to suppress the showing of this movie which he claimed was censorship and wanted the FBI to be alert to this situation so that they could afford the theater appropriate protection. He was set straight on this matter in no uncertain terms.

The remainder of the conversation reverted to Broyles' ambitions as a script writer and his possible future association with Albert Bein if he agrees to write the script for his story. He said he wanted to be on record now with the FBI, in the event he was ever called before some Congressional Committee that his association was strictly business insofar as he is concerned. He also identified Gregori Chukrhai, New York City, a friend of Mekas whom he met on one occasion and Conrad Cowen who is associated with the Soviet American Fund Alliance, 7444 Riggs Place, Washington, D. C., as persons he has recently come in contact with either through Mekas or Bein and who might possibly be subjects of FBI investigations. He was informed his contact with the Bureau would be made a matter of record.

Bufiles contain no record identifiable with Broyles, Miller, Schlosser, Chukrhai or Cowen. Albert Bein is the subject of [redacted] which was closed by New York in July, 1955. He was identified as having been a member of the Communist Party in Hollywood in the late 1930s and early 1940s by other admitted members. Jonas Mekas is the subject of [redacted]. He was interviewed by Special Agent Schmaltz of the New York Office on 12-14-61. Basis for the contact was a confidential source who advised that a charge was made against the account of the bank for foreign trade, USSR, Moscow, dated 6-29-61 in favor of Jonas Mekas, New York, for the amount of \$33 in

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MA Jones to DeLoach Memo  
RE: DANIEL JOSEPH BROYLES  
ALTON FRANKLIN MILLER

payment of an author's fee. Mekas was uncooperative and reticent throughout the interview and resisted efforts to draw forth any information from him. Mekas commented throughout the interview that he was only interested in "art" as a photographer and had no interest in politics. He claimed to be a loyal American but refused to discuss any dealings he might have with Soviet nationals.

RECOMMENDATION:

It is believed the two individuals who came to Bureau Headquarters were on a "fishing expedition" regarding Bureau policy about which they were set straight. The memorandum should be referred to the Domestic Intelligence Division for any appropriate action deemed necessary.

jm

D

PM

UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 09-01-2009 BY [REDACTED]

b6  
b7C

TO : DIRECTOR, FBI [REDACTED]

DATE: 5/4/62

b3  
b7E

FROM : SAC, NEW YORK [REDACTED] (S) (U)

SUBJECT: JONAS MEKAS  
[REDACTED]

100-234999-28

ReNYlet to Bureau, 12/27/61 and Bulet to NY, 1/25/62  
captioned "DANIEL JOSEPH BROYLES, ALTON FRANKLIN  
MILLER, MISCELLANEOUS- INFORMATION CONCERNING-ESPIONAGE";  
RE: O-1 dated 4/25/62.

The last paragraph, page three of reBulet instructed that the Bureau desired no investigation in this matter. It was the understanding of the NYO that such instructions pertained to the subject and no investigation was conducted in the instant case subsequent to the NYO receiving the reBulet.

Prior to receiving reBulet, investigation was conducted and inquiry made at employments and residences listed by the subject in his INS file.

In most cases, the subjects employment was verified but because of very short periods of employment and because of the time elapsed, there were no persons available who were able to comment further on the subject other than that he was so employed. (U) (S)

Inquiry at the places of residence listed by the subject in most cases was negative. In those places where it was definitely established that the subject did reside, no pertinent information could be obtained concerning the subject.

In view of the subjects uncooperative attitude when first interviewed and because of the information contained in reBulet, an additional interview of the subject is not being recommended at this time and this case is being placed in a closed status. The NYO will be alert, however, for any information concerning the subject which would indicate that further investigation was warranted.

2- Bureau [REDACTED] (RM)  
1- New York [REDACTED]

WVS:mmh  
(3)

60 MAY 11 1962

REC-25

EX-105

11 MAY 7 1962

ESP. SEC.

b3  
b7E

UNITED STATES GOVERNMENT

# Memorandum

b6  
b7C

TO :  
FROM :  
SUBJECT:

DIRECTOR, FBI [REDACTED]

DATE: 3/26/65

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b7E

SAC, NEW YORK [REDACTED]

JONAS MEKAS  
[REDACTED]

*Mr. C. D. [Signature]*

On 3/17/65, Mr. (FNU) LEVY, a free lance writer who is preparing an article for the magazine section of the "New York Times", contacted this office. He stated that the article would concern subject. He said that subject stated that he was interviewed by an agent "SCHWARTZ" of the NYO on the Lower East Side, NY, at one time and SCHWARTZ asked him if he was still associated with the Soviets and further, if he had received any money from the Soviets for the work he had performed. Mr. LEVY wanted to verify this information or accept a denial that this interview had ever taken place.

Mr. LEVY was told that MEKAS had been contacted by a Special Agent of the FBI in connection with an official investigation and that the nature of the matter could not be disclosed as information contained in the files of the FBI was ~~confidential~~. It was tactfully suggested to LEVY that any reference to contact on the part of the FBI with MEKAS be omitted from any article which he might be writing and LEVY indicated that he would make a recommendation that any reference to this contact be omitted from the article when submitting the article to his editors at the "New York Times".

Submitted for information.

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(2) - Bureau (RM)  
1 - New York

EFG:htc  
(3)

REC-3

16 MAR 29 1965

EX-103

*D. W. [Signature]*

PERS. REC. UNIT



249

66 APR 6

1355

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

FEDERAL BUREAU OF INVESTIGATION  
FOI/PA  
DELETED PAGE INFORMATION SHEET  
FOI/PA# 1427781-0

Total Deleted Page(s) = 20

Page 94 ~ b3; b6; b7C; b7D; b7E;

Page 95 ~ b3; b6; b7C; b7D; b7E;

Page 96 ~ b6; b7C; b7D; b7E;

Page 97 ~ b6; b7C; b7D; b7E;

Page 109 ~ Duplicate;

Page 110 ~ Duplicate;

Page 111 ~ Duplicate;

Page 116 ~ b3; b6; b7C; b7D;

Page 119 ~ b3; b6; b7C; b7D;

Page 122 ~ b3; b6; b7C; b7E;

Page 123 ~ b3; b7E;

Page 124 ~ b3; b7E;

Page 126 ~ b3; b6; b7C; b7E;

Page 128 ~ b3; b6; b7C; b7E;

Page 131 ~ b3; b6; b7C; b7E;

Page 133 ~ b3; b6; b7C; b7E;

Page 135 ~ b3; b6; b7C; b7E;

Page 137 ~ b3; b6; b7C; b7E;

Page 139 ~ b3; b6; b7C; b7E;

Page 141 ~ b3; b6; b7C; b7E;

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X Deleted Page(s) X

X No Duplication Fee X

X For this Page X

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

UNITED STATES GOVERNMENT

# Memorandum

b6  
b7C

TO : SAC, NEW YORK

DATE: SEP 27 1961

FROM : SAA HAROLD F. GOOD (#34)

SUBJECT: JONAS MEKAS  
[REDACTED]

b3  
b7E

Under NY case file [REDACTED]  
the account of [REDACTED]  
[REDACTED] is monitored  
monthly. On 7/10/61, the records of this account for the  
month of 6/61, were made available by [REDACTED]  
[REDACTED] to SAA HAROLD F. GOOD.

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The transactions in this account included [REDACTED]  
[REDACTED]

The identity of [REDACTED] should be concealed  
if this information is used in a report. The information he  
furnished was obtained on a highly confidential basis and  
should not be made public except upon the issuance of a  
subpoena duces tecum.

As indicated on attached indices search slip there  
has been no case file opened in the name of JONAS MEKAS.

A case should be opened in the name of the captioned  
individual to ascertain his background and, depending on the  
information developed determine if further investigation is  
warranted or [REDACTED]

b7E

Investigation should be instituted to determine  
if the subject falls within the six categories  
set forth in paragraph (4), page 23, Section  
105K of the M. of I. Upon such determination  
further investigation should be conducted in  
keeping with instructions in the M. of I.  
relating to contact cases (Section 105K).

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b7E

①-New York

HFG:mjf  
(1)

9/28/61  
OPEN [REDACTED] (105K)  
ORIGIN [REDACTED] DATE 9/28/61  
SUPV [REDACTED] SEC 34  
Assign to

[REDACTED]

SEARCHED	INDEXED
SERIALIZED	FILED
34	101
FBI - NEW YORK	
W. Schmalz 1-403	

1- 3-15-73 article of Jonas Mekas which in 1/6/73 issue of  
"The New Yorker" serial 38 ND



SEARCHED	INDEXED
SERIALIZED <i>ND</i>	FILED <i>ND</i>
MAR 1973	
FBI - NEW YORK	
<i>MD</i>	

b6  
b7CALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 01-27-2015 BY [REDACTED]b3  
b7E

File [REDACTED]

Date Received

2/28/73

NO

b7D

From [REDACTED]

(NAME OF CONTRIBUTOR)

(ADDRESS OF CONTRIBUTOR)

(CITY AND STATE)

By

Leon R. Janss

(NAME OF SPECIAL AGENT)

To Be Returned ☐ Yes☒ NoReceipt given ☐ Yes☒ No

Description:

article on JONAS MEKAS which  
appeared in 1/6/73 issue of "The  
New Yorker"

see  
ser. 38

SEARCHED _____	INDEXED _____
SERIALIZED _____	FILED _____
MAR 13 '73	
FBI - NEW YORK	

1.8m



# PROFILES

## ALL POCKETS OPEN

ONE rainy spring afternoon in 1967, Jonas Mekas and P. Adams Sitney were standing under a canopy on Lexington Avenue discussing their summer plans. Mekas was going to take a number of American underground films on a tour of European cities, starting in June. Sitney, a Yale senior and a film theorist, would come over later to relieve him, and they were trying to decide where they should meet. On an impulse, Mekas suggested the Spanish town of Ávila, birthplace of St. Theresa, whose autobiography he had recently been reading. "The moment I said the word 'Ávila,'" Mekas recalls, "two fresh roses appeared on the sidewalk at our feet. They just appeared there, and the next moment an old man—a bum—also appeared, as though out of nowhere, picked up the roses, and placed them on the steps of a church next door, saying, 'These belong here.'" Mekas and Sitney decided on the spot to adopt St. Theresa as the patron saint of the underground cinema. "From then on, whenever problems began to seem overwhelming, we called on her for help," Mekas says. "And it always seemed to work—except for getting a license from the city to show our films. Even St. Theresa couldn't quite manage that."

Careful hagiologists will surely point out that Mekas seems to have got his saints mixed—it is St. Theresa of Lisieux (1873-97) who manifests her presence with roses, not St. Theresa of Ávila (1515-82). But for Mekas, who is himself often referred to as the patron saint of the underground cinema, it must have been a relief to shift the burden of sanctity a bit. Being a saint has its drawbacks, and there have been many times when Mekas has wished he could get out from under the demands and frustrations of his role as standard-bearer for the New American Cinema—which he named and whose leading champion, polemicist, and organizer he has been for the last ten years—so that he could devote more time to his own filmmaking. For Mekas is a filmmaker, too, and one whose work is increasingly admired by his peers in the movement. In "Diaries, Notes, and Sketches," finished in 1969, and in the more recent "Reminiscences of a Journey to Lithuania," Mekas, now fifty years old, has achieved what many of his colleagues regard as a breakthrough into a new form—a



PLEASE DO NOT REMOVE  
THIS SLIP FROM EXHIBIT  
NY 105-51156-1A1

3 Inchs.

Jonas Mekas

highly personal, idiosyncratic film diary that may well become one of the more influential styles of the seventies. "His Lithuania film brought something really fresh and new," Ken Jacobs, a leading film innovator of the sixties, said the other day. "Now Jonas has to be thought of as a major artist, in addition to everything else he's done."

Underground, or experimental, or independent cinema—nobody really likes any of the terms applied to it—is, roughly speaking, the cinema that exists outside commercial distribution channels, and it consists of films of various lengths whose distinguishing characteristic is that their authors look upon them as works of art rather than sources of entertainment. The underground cinema has taken many forms during the last decade. Some of the films have been notable primarily for their subject matter, which in certain cases—perhaps because underground

filmmakers usually lack funds and have to make do with what's nearest at hand—has featured male and female nudity and rather variegated sex. Although it is undoubtedly true that the underground cinema served as a sort of distant early warning of the sexual revolution in other areas, the widespread tendency to view the movement as virtually synonymous with pornography is far from accurate. The fact is that the underground's most significant achievements have very little to do with subject matter; they reflect, rather, a thorough reinvestigation and opening up of the film medium itself. The largely abstract collage films of Robert Breer; the animations of Stan Van DerBeek and Harry Smith; the "direct-cinema" documentaries of Richard Leacock, Don Pennebaker, and David and Albert Maysles; the incredibly complex image-making of Stan Brakhage and Peter Kubelka; and the new "structural" films of Michael Snow, Hollis Frampton, Ken Jacobs, and others have all been concerned at some level with the visual nature of film and the nature of seeing. In their concentration on materials and processes, rather than on content, these filmmakers have taken the path of contemporary artists in other fields, and parallels between their work and recent art history are often noted. Brakhage's camera, which becomes an extension of his own emotions and sensibilities, is frequently compared to the Action painting of Jackson Pollock. Structural cinema seems clearly related to Minimal Art, and presents many of the same difficulties for the uninitiated viewer. Peter Kubelka, who is Austrian, and Tony Conrad, who is not, have both made movies reduced to the four basic elements of cinema—light, darkness, sound, silence—which is rather a long way from pornography (Conrad's film "The Flicker" reportedly can cause an epileptic seizure in one out of every fifteen thousand viewers), and some West Coast devotees of "expanded cinema" are currently working with computers, videotape, and other techniques that do away entirely with such old-fashioned matters as film and movie cameras.

Most of these developments go more or less unnoticed by the average movie critic, who has all he can do to keep up with commercial films, and the critics who do pay regular attention to the underground are not overly admiring

of its works. Andrew Sarris, who writes film criticism for the *Village Voice* and other organs, differs sharply with his old friend and fellow *Voice* columnist Mekas on the underground's importance. "I find the commercial cinema more adventurous today than the underground," Sarris said recently. "Film is not just a visual medium. Take away narrative and psychological interest, and what do you have? Simply an optical experience, which to my mind isn't enough. Besides which there is the time element to consider. Films can't function in the same sense as painting or sculpture, because the viewing experience is entirely different—ten minutes of experimental-film viewing can begin to seem pretty agonizing." To Mekas and his colleagues, this sort of talk simply indicates the blindness of Established Movie Critics.

Whatever their feelings about the underground, though, critics and filmmakers agree that its development and spectacular growth since 1960 are due in large part to the efforts of Jonas Mekas. Stan Brakhage, whom Mekas considers the most important filmmaker in America, states flatly that without Mekas's help and encouragement at least a third of his films would never have been made, and many other filmmakers could say the same thing. "Jonas has many pockets," Brakhage said recently, "and all of them are open." Mekas has tirelessly championed the cause of the independent filmmaker in his weekly column in the *Village Voice*, in the more abstruse pages of *Film Culture*, the somewhat irregular journal that he founded in 1955 and still edits, and through every other public and private channel he has been able to find. He has kept many a filmmaker going with timely sums of money raised by one means or another (out of thin air, it often seemed), while his own film projects often went begging. His long struggle to establish a permanent showcase in New York where independent filmmakers could screen their work has brought him into bitter conflict with censors, police, and city licensing authorities—the bitterest being his arrest in 1964 on the charge of showing an obscene film (Jack Smith's "Flaming Creatures"), which resulted in a six-month suspended jail sentence. And it is thanks in large part to Mekas that the underground cinema is no longer underground. In 1962, he served as midwife to the Film-Makers' Cooperative, a library and a distribution agency for avant-garde films, now situated at 175 Lexington Avenue; today

the organization has four hundred and fifty active members, only a few of whom make a living from rentals paid for their films. Similar co-operatives, modelled on the New York original, have been established in other cities, from San Francisco to Ann Arbor. In every case, the major audience for their films is found in colleges and universities, hundreds of which now offer credit courses in film history or technique, and fifty-one of which offer degrees in film. It is often enough remarked that the undergraduates who in former times might have been writing poems or novels are now making films, but the movement seems to have survived even this. Mekas's current activity is serving as direc-

tor (with P. Adams Sitney as assistant director) of Anthology Film Archives, which its founders describe as "the first film museum exclusively devoted to the film as an art." In an austere designed ninety-seat theatre in the old Astor Library building, on Lafayette Street, students, filmmakers, and other acolytes of the new cinema sit in hushed silence to watch what Anthology's film-selection committee (two of whose five members happen to be Jonas Mekas and P. Adams Sitney) considers to be the "essential" films in the history of the medium—from the pioneer experiments of the Lumières and Méliès, through the masterworks of Griffith, von Stroheim, Eisenstein, Pudovkin, Dreyer, Bresson, and other narrative-film directors, up to the generally plotless film poems of Brakhage, Kenneth Anger, Gregory Markopoulos, and, for that matter, Jonas Mekas.

"REMINISCENCES OF A JOURNEY TO LITHUANIA," Mekas's diary film, was shown at the New York Film Festival last fall. It records the visit that Mekas and his younger brother, Adolfas, made in the summer of 1971 to the Lithuanian village of Semeniskiai, where they were born and brought up, and which they had not seen since they left it, twenty-seven years before. Adolfas, who is also a filmmaker, naturally brought back his own cinematic record of the trip, and it was shown together with Jonas's at the Film Festival. Although many of the same scenes, people, and incidents occur in both accounts, the two films could hardly have seemed more dissimilar in tone and feeling. Adolfas's, like most of his work, is a comedy, full of visual jokes shot in a more or less traditional manner. Jonas's, by contrast, is shot and edited in the jumpy, staccato, yet

oddly lyrical style that marks his earlier "Diaries, Notes, and Sketches" and that serves uncannily to suggest his own personality: the camera is in constant motion, darting here and there, noticing every sort of detail, sometimes deliberately out of focus, often at frame-by-frame speeds that telescope minutes of action into quick-flashing, almost subliminal images. At first, it is difficult to look at the film; the demands made on the eye are dizzying. But after twenty minutes or so one grows accustomed to the camera movement and begins to accept it as a legitimately expressive, personal style. We are seeing Semeniskiai through Jonas Mekas's eyes—seeing the tiny farm village and the fields of his youth, the farmhouse in which he grew up, his eighty-seven-year-old mother (still drawing water from the well, cooking, picking berries, digging potatoes), the three brothers and one sister who never left Lithuania, the uncle who advised Jonas and Adolfas to "go West and see the world," and, occasionally, Jonas himself, a lean, ascetic-looking man with a self-mocking smile and alert eyes. Much of the time, the sound track is synchronized with the scenes being shown. There is a lot of singing—Mekas remarks at one point, "Whenever more than one Lithuanian get together, they sing"—and the sweet, mournful folk songs become one of the themes of the film. From time to time, Mekas's voice is heard "over," commenting and reflecting on these scenes. The voice is quiet and halting (Mekas still speaks English with a strong accent), and the undertone is profoundly nostalgic. According to Adolfas, the trip was an intensely emotional experience for his brother, who broke down and wept several times when he was called on to say something before a gathering. Adolfas, three years younger than Jonas and completely at home in America, apparently was not subject to the same emotions. But for Jonas the trip seemed to confirm his long-standing suspicion that he has not yet found any place of his own in the world.

Semeniskiai, which is in northeastern Lithuania, not far from the Latvian border, had about twenty families living in it when Mekas (the family name is pronounced "Meckas") was born there in 1922, and the population has grown only slightly since then. The nearest town, Birzai, is sixteen miles away. Like their three older brothers before them, Jonas and Adolfas worked in the fields and took care of the livestock from May to October. Some years, they were needed all winter on the farm, too, and had to stay out of



school. By the time Jonas graduated from the local grade school and went off to attend the *Gymnasium* in Birzai, he was seventeen, and the school authorities told him that he was too old to enroll in the first-year class. Instead of going home, he spent the winter in Birzai tutoring himself, made up five years' schoolwork in five months, and the following spring passed the entrance examinations for the sixth-year class. That was in 1940, the year the Red Army crossed the border and proclaimed Lithuania a Soviet Socialist Republic. By the time Jonas graduated from the *Gymnasium*, in 1942, the Russians had been driven out and the country was under German occupation.

Mekas's interests had always been literary. He read everything he could get his hands on, and he wrote poetry and fiery critical articles on literary subjects. All five Mekas brothers wrote poetry, as a matter of fact—a family trait that Adolfas attributes to their mother's delightful habit of improvising songs all day while she went about her household duties—but Jonas was obviously the most talented, and his published poems soon attracted attention in literary circles. After graduating from the *Gymnasium*, he took a job as literary editor of Birzai's weekly newspaper. Early in January, 1943, he moved to the larger town of Panevezys, to become assistant editor of a literary weekly there.

He and Adolfas also started publishing a clandestine anti-Nazi newspaper, cutting the stencils on an old typewriter, which they hid in a woodshed near the family home in Semeniskiai. One day, the typewriter was stolen. The Mekas brothers realized that it would turn up sooner or later, and that the police would have no trouble tracing it to them. At the time, bands of anti-Nazi partisans were operating in the woods near Semeniskiai, but nobody in the family thought that Jonas could go into hiding with them. "Jonas was always the weak brother, the sickly one," Adolfas recalls. "As a child, he wasn't expected to live." For years, their parents feared that Jonas might

be tubercular, and Jonas (after narrowly escaping one German Army recruiting patrol by putting on women's clothes) had bribed a local doctor to sign a certificate stating that he indeed did have t.b. and was unfit for military service. The boys' uncle counselled them to go West. He was the Protestant pastor of Birzai and also something of an intellectual—he had been educated in Switzerland, knew Oswald Spengler, and owned a library that gave Jonas his real education. The pastor even managed to secure forged papers for the boys, giving them permission to study at the University of Vienna. They left Semeniskiai one night in July, 1944. The train they boarded was supposed to go to Vienna, but somewhere along the route it was attached to a train carrying Russian and Polish war prisoners to German slave-labor camps. The Mekas brothers ended up in a labor camp at Elmshorn, a suburb of Hamburg, where their forged papers were of no help whatever.

After seven months in the Elmshorn camp, they decided to make a break for it. Hamburg was under constant Allied bombing at the time, and the German armies were in retreat on all fronts. Taking advantage of the general confusion, Jonas and Adolfas simply walked out of camp one night and headed north. Their plan was to cross

into Denmark and then take a boat to Sweden, and they nearly made it. At the Danish border, though, they were caught by the German military police and thrown into a train headed back to Hamburg. They escaped again before the train moved out, and managed to jump into a truck full of war refugees. That evening, local farmers came into the refugee camp looking for experienced farm workers, and the Mekas brothers volunteered. They were hired on the spot by a German couple who lived near Flensburg and who needed help so badly—all the local men being away in the Army—that no questions were ever asked. "We stayed there long enough to do the spring sowing," Jonas says. "We didn't know the war had ended until two weeks afterward."

For the next five years, Jonas and Adolfas were displaced persons. They lived in D.P. camps in southern Germany and went to college—to Johannes Gutenberg University, in Mainz, and later to the University of Tübingen—taking philosophy and literature courses free of charge, under the auspices of UNESCO. Jonas also edited a Lithuanian literary magazine called *Zvilgsmiai* (*Glimpses*), which was devoted to the work of refugees like him, and he managed to write and publish five books of his own during this period—two collections of fairy



"Mao say, 'He who smokes in forest is enemy of masses!'"



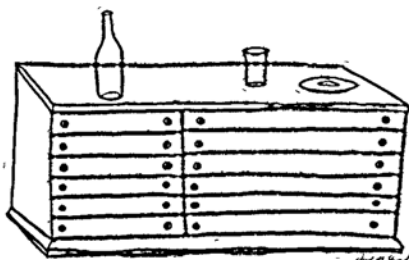
tales, two of short stories, and his first volume of poems, "The Idylls of Semenskiai." He wrote only in Lithuanian. The poems are so deeply rooted in the particular texture of this language (one of the oldest of the Indo-European family, with no Slavic roots) that Mekas does not believe they could be translated into English. A Lithuanian critic has described them as having little in common with most pastoral verse: "They show instead a hard country landscape, whose beauty is an expression of the courage and patience of the people who live in it." Jonas thought of himself primarily as a poet; Adolfas hoped to write for the stage. Both brothers had been strongly influenced, however, by a book called "Dramaturgy of Film," which Jonas found in a bookshop in Heidelberg once when they went there to hear Karl Jaspers lecture. "It was not a great book, but after reading it we both started writing film scripts," Jonas has said. "The fact was we felt lost in those D.P. camps, where hardly anybody spoke our language. When I read that book, I realized that cinema was the tongue in which we could reach everybody."

By 1949, the camps were starting to close down. The Mekas brothers had no desire to go back behind the Iron Curtain, but neither were they eager to emigrate to the United States. America's image was already somewhat tarnished in European intellectual circles, and several D.P. friends of theirs who had gone to the States had sent back unfavorable reports. The Mekases' first idea was to go to Israel and start a film industry. "We'd had a romantic education," Adolfas has said. "We remembered Byron, and we thought, 'Here is a new nation—we'll go and help build it!'" But Israel had no quota for non-Jewish Lithuanians, and they were turned down by the immigration authorities. Their next thought was to go to Egypt and work to Israel, but the Egyptians turned them down, too. Then, as they were weighing the relative merits of becoming merchant seamen or Canadian woodcutters, they were unexpectedly provided with papers and passage to Chicago, arranged for them through the International Refugee Organization by a former D.P. who had emigrated a few months before. They sailed from Hamburg the following week, and landed in New York on a cold, gray November morning in 1949.

"We went to Times Square that evening," Jonas wrote in his diary. "I will never forget the impact which hit

us upon emerging from the subway, right smack into the very middle of a sea of Neon Lights. And in the middle of the sky, there was the moon. But I wasn't sure if it was real or not.... The moon had no longer a reality of its own; it was a prop in a huge set of New York." Instead of taking a train to Chicago (where their friend, as they learned some years later, had arranged for them to work in a bakery), they took the subway to Brooklyn. Some other friends from the D.P. camps put them up until they found a room of their own, on South Third Street, in the Williamsburg section, on the block where Henry Miller once lived.

It took the Mekas brothers nearly a year to master English. "Before we came, I could read Hemingway with the help of a dictionary," Adolfas recalls, "but when we got here I found out that people don't speak that way." Life in the D.P. camps had given them practical experience in a number of



## NIGHT PATROL

(WASHINGTON)

The wolf's cousin,  
then gentled to clown for us,  
paces now, forbidden  
to be trusted, or trust—  
paces the pavement.

The black shoes and the furry toes  
pace together on the wide  
street; from the raw light pace  
into the shadows' jungle.  
The wolf blood courses under hide.  
The feet echo; silent go the paws.

A clock strikes winter.  
Hunters are cold as hunted.  
The dog teaches the man to listen—  
something waits in the shadows' center.  
The wolf heart knows what is wanted,  
called back from a dream unnatural and human.

They walked like mutant friends in a season's sun.  
Now they walk like wolves, and know their own.  
Their own move toward them; empty, the street  
moves toward them where in this bitter season  
cold wolf and wolf meet.

—JOSEPHINE JACOBSEN

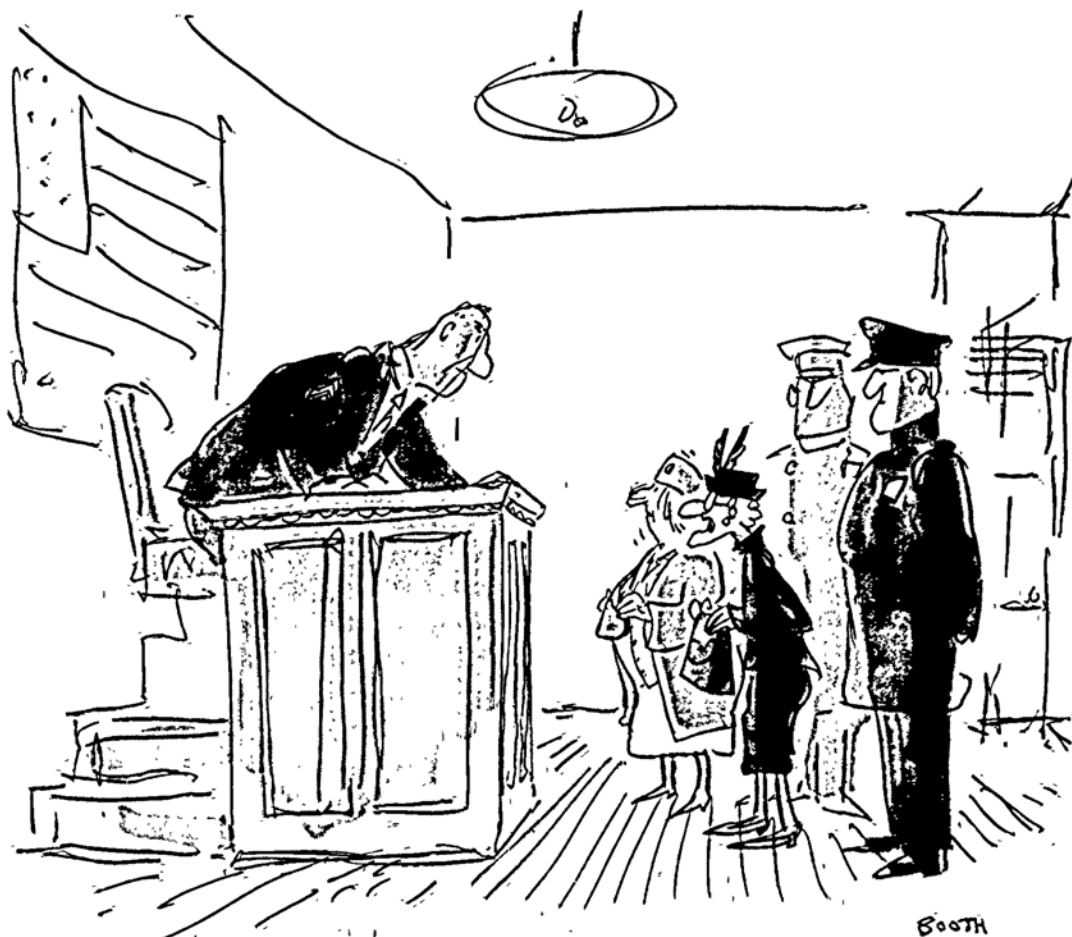
trades, though, and they had no trouble finding jobs. Jonas worked in factories, in a plumbing-supply company, and on the docks; he ironed clothes in a tailor shop and got-to-know Manhattan as a messenger for the Graphic photography studios, on West Twenty-second Street. Adolfas' first job was in a small shop making plastic wallets—he was paid twelve dollars for a twelve-hour day. Both brothers had kept diaries since they were children, and they continued to do so—in English, to help them learn the language. They also continued writing poetry and fiction. But filmmaking was rapidly becoming the master passion of both of them. Within three weeks of their arrival, Jonas had borrowed three hundred dollars, bought a 16-mm. Bolex, and begun shooting footage for a documentary on the Williamsburg section, some of which appears in the introductory scenes of his "Reminiscences of a Journey to Lithuania." They took jobs that would let them off in time to attend the five-thirty screenings at the Museum of Modern Art; and they went as often as possible to the New York Film Society, in Greenwich Village, where they had seen "The Cabinet of Dr. Caligari" on their second evening in New York. From 1950 on, Jonas was also a habitué of Cinema 16, the film society whose programs, given in a succession of theatres from 1947 to 1963, were

then the main outlet for avant-garde and experimental films of all kinds.

What came to be known as the second film avant-garde was in full flower at that time. The first avant-garde, which had emerged in Paris during the nineteen-twenties and gave birth to such works as Jean Cocteau's "The Blood of a Poet," Luis Buñuel's and Salvador Dalí's "An Andalusian Dog," and the René Clair-Francis Picabia "Entr'acte," had guttered out during the Depression. The development of highly versatile 16-mm. film equipment during the Second World War helped to launch a new wave of American independents, first on the West Coast and later in New York. The goddess and catalyst of this second avant-garde was Maya Deren, a Russian-born, Smith College-educated girl, whose fourteen-minute film "Meshes of the Afternoon," while echoing to some extent the psychological Surrealism of the pre-1930 European avant-garde, nevertheless

struck a new, personal, and poetic note. Maya Deren had returned to New York from Los Angeles in the mid-forties and made herself the center of a group of independent filmmakers, who would meet—along with free spirits from the other arts—at her apartment, on Morton Street. She also wrote and lectured, organized screenings in New York and elsewhere, proselytized college and university students, and established a Creative Film Foundation, to help promising talents get their films shot and printed. She was, in addition, a beautiful woman and a student of voodoo, who had learned in Haiti to perform certain magic rites. Willard Maas, a fellow-filmmaker, claimed that she once invoked her occult powers while he was shooting a film and caused the entire production to collapse in ruins.

Jonas Mekas had reservations about the films of Maya Deren, along with those of Sidney Peterson, James Broughton, Kenneth Anger, and other luminaries of the second avant-garde. His own inclinations then were still largely those of a postwar European in-



*"We were minding our own business when the paddy wagon pulled up and took the good girls with the bad girls."*

tellectual; he admired the neorealism of Rossellini and De Sica, read Camus, and took part, along with Julian Beck and Judith Malina and others, in the earliest protest demonstrations against the war in Vietnam. Too many of the avant-garde films of that period struck him as outdated, watered-down versions of European Surrealism. Mekas made a film in which he parodied the various avant-garde styles, but he didn't like the results, and it has never been shown. In 1955, though, in the third issue of *Film Culture*, which he had founded earlier in the year, he gave vent to his adverse opinions in an article called "The Experimental Film in America."

It is typical of Mekas that he has never tried to explain away the arguments he advanced in this article, most of which he later recanted entirely. In it he said that the majority of avant-garde films not only "suffer from a markedly adolescent character" but are "shallow and incomprehensible," lacking in artistic discipline, narrow in range, repetitious, poorly photographed, loosely constructed, devoid of any

moral dimension, and seriously marred by "the conspiracy of homosexuality that is becoming one of the most persistent and most shocking characteristics of American film poetry today." The article, understandably, caused a stir. Willard Maas spat in Mekas's face at the premiere of Maas's new film, "Narcissus." Maya Deren called up Stan Brakhage—of whose work Mekas had written that it "seems to be the best expression of all the virtues and sins of the American film poem today"—and said that they should sue. She thought that the article was libelous, and felt sure they would be able to clear enough in damages to pay their filming costs for a year or so—the publisher of *Film Culture*, she reasoned, must have access to considerable financial backing.

*Film Culture's* backing at that point, and for many years thereafter, was actually no more substantial than Jonas's weekly salary at the Graphic studios. The Mekas brothers, who had moved from Brooklyn to a fifteen-dollar-a-month apartment on Orchard Street, on Manhattan's lower East



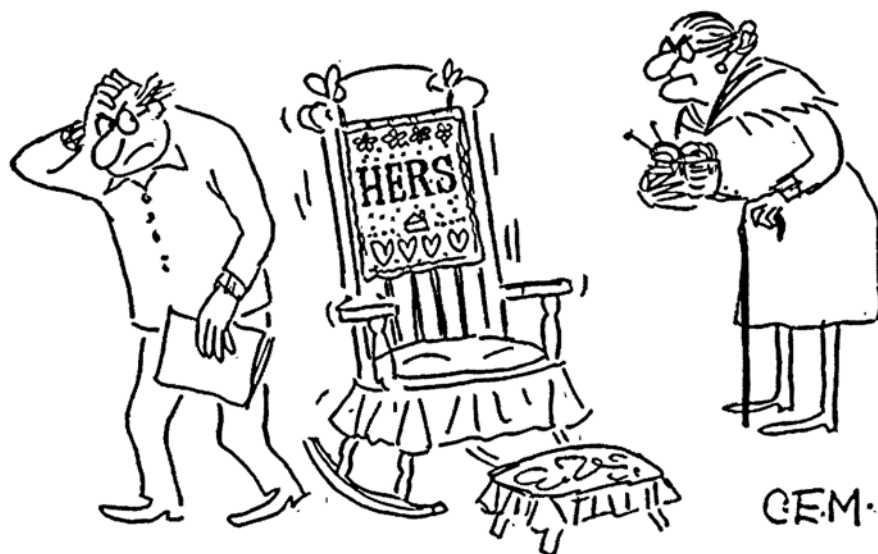
Side, had rounded up a list of filmmakers and their friends as "sponsors" of the new journal, to be published "every two months for the advancement of a more profound understanding of the aesthetic and social aspects of the motion pictures," but none of the sponsors had much money to dispense, and in order to print the first issue the Mekases enlisted the good will of a Lithuanian branch of the Franciscan Brothers in Brooklyn, who ran their own printing shop. The first issue appeared in January, 1955, with a picture of Orson Welles on its cover. Its appearance was celebrated by a party at the Waldorf-Astoria, which a friend in the Foreign Press Association had managed to arrange at no cost to the Mekases. But there was no money afterward to pay the Franciscan Brothers, and a different printer had to be found for the second issue. The Mekases couldn't pay him, either. While they were preparing the third issue, undaunted by the threat of lawsuits by their creditors, Harry Gantt showed up. Harry Gantt was a free lance in the magazine-publishing business who had an interest in the arts. "He just came around one day and said he believed in what we were doing, and asked us to let him handle our printing," Adolfas says. "Harry has handled it ever since, although he's never made any money out of us. It used to cost about twelve or fifteen hundred dollars to put out an issue, and there were never enough subscriptions or ads, and a lot of our own money went into it. Sometimes Harry would carry us for four or five issues—up to ten thousand dollars. He's been the savior of us all."

As *Film Culture* evolved from a bimonthly to a monthly to the "unpedagogical" that it is today (there was

once an interval of almost two years between issues), its content and point of view also changed. The early issues dealt with cinema in general—European and American commercial films as well as the avant-garde—and the intellectual tone of the magazine was determined largely by Mekas's friend Edouard de Laurot, a heavy thinker and a Marxist critic. "During the early fifties, I was very much influenced by the rather doctrinaire Marxism of de Laurot," Mekas said recently. "But then I decided that there were too many people attacking the independent filmmaker and that I would take the defender's position." Willard Maas, Maya Deren, and the others welcomed his conversion. They had even greater reason to welcome it in the fall of 1958, when Mekas began his weekly movie column in the *Village Voice*. The *Voice* was only three years old at the time. It had been running an occasional piece on film, and one day Mekas, who was then writing a monthly movie review for a little magazine called *Intro Bulletin*, went in to see Jerry Tallmer, the *Voice's* associate editor, and asked why the paper didn't have a regular film column. Tallmer said, "Nobody wants to write it. Why don't you?" Mekas's first column appeared in the next issue.

From the outset, his column was called "Movie Journal," and a journal is what it has most closely resembled—opinionated and not infrequently didactic. The Mekas column has delighted some readers, infuriated others, and drawn more mail—most of it unfavorable—than any other department in the *Voice*. Readers have attacked Mekas's "flabbergastingly irresponsible reviews," his "truly monumental vulgarity," his "new depths of pretentiousness." One

of them accused him of never liking "ANY movie that cost over \$6.37 to produce." Maya Deren, now a close friend, wrote in to say that "even when Mekas is wrong he is wrong about the right things and for the right reasons." For the first year or so, Mekas tried to deal with Hollywood films and foreign films as well as the \$6.37 avant-garde, but this was clearly impossible; accordingly, in 1960, he prevailed on Tallmer to hire Andrew Sarris, a young contributor to *Film Culture*, who eventually took over the reviewing of the commercial films, while Mekas turned all his own energy and attention to what he was now calling the New American Cinema. As it happened, two recent independent films had given Mekas great hope for the future. John Cassavetes' "Shadows," shot in New York in 1958 for fifteen thousand dollars, with much of its action and dialogue improvised by Cassavetes and the actors, seemed to Mekas a real breakthrough into a new area of narrative filmmaking. The second film was entirely different—a plotless, absurd, often hilarious spoof that was the first cinematic realization of the Beat spirit. Called "Pull My Daisy," it was made in the spring of 1959 by a friend of Jack Kerouac's named Alfred Leslie and a Swiss photographer named Robert Frank. Its action, such as it is, takes place in Leslie's loft, and the cast consists of Leslie's and Kerouac's friends—Allen Ginsberg, Gregory Corso, David Amram, Peter Orlovsky, Larry Rivers, Richard Bellamy, and the professional actress Delphine Seyrig, who would be seen to somewhat better advantage two years later in Alain Resnais's "Last Year at Marienbad." In 1959, *Film Culture's* first annual Independent Film Award went to "Shad-



ows," and in 1960 its second went to "Pull My Daisy." The latter film, Mekas wrote in the *Voice*, pointed new directions—"new ways out of the frozen officialdom and midcentury senility of our arts, toward new themes, a new sensibility."

In the summer of 1960, having scraped together enough money to buy some out-of-date film stock, Mekas and de Laurot themselves began work on a feature-length film, from a script by Mekas, called "Guns of the Trees." Mekas described the film as an "attempt to portray the inside of a generation, its subtle feelings, thoughts, and attitudes." There is no plot to speak of. The generation is summarized by two urban couples, one of them white, middle-class, and weighed down by thoughts of suicide (played by Adolfas Mekas and Frances Stillman, Jonas's girlfriend at the time), the other black, poor, and better adjusted (played by Ben Carruthers, the star of "Shadows," and Argus Juillard, Carruthers' girlfriend). A good many scenes take place on the bleak outskirts of the city, and there is a lot of wordless staring into space. At intervals, the sound track is taken over by Allen Ginsberg reading his own poems. The film lasts an hour and a quarter, and it is pretty heavy going.

Its somewhat sepulchral tone may be due in part to the ordeal involved in making it. The Mekas brothers, who had moved from Orchard Street to West 109th Street and then downtown again, to East Thirteenth Street, were living during this period on about thirty cents a day. They ate rice, tea, and lard, plus an occasional potato stolen from the local Safeway market. Relief arrived of the most unexpected sort—tinned pâté, caviar, truffles, boar's

tongue, and the like. A fellow-Lithuanian named George Maciunas, who had gone into the fancy-food importing business, was passing on his samples. But cash was desperately short. Every spare penny went into buying film. Sheldon Rochlin, the cameraman, by agreeing to cut his hair got his father to buy a five-hundred-dollar participation. The equipment kept breaking down, and the filmmakers kept being evicted by irate property owners just as they were about to shoot a scene. "It's unbelievable what we went through," Adolfas recalled not long ago. "We were arrested three times for filming without a permit." Mekas himself was never happy about the finished film. He regretted having made de Laurot its assistant director, because de Laurot's ideas turned out to be entirely opposed to his. De Laurot wanted to direct the actors at every turn, while Mekas sought to draw from them the spontaneous "truth" of their own reactions. Many scenes were never shot, because they would have cost too much. "It's very clear by now, the whole film is a failure," Mekas wrote in his diary during the final editing, in April, 1961. "Guns of the Trees" nevertheless won the first prize at the Second International Free Cinema Festival at Porretta Terme, Italy, in 1962, edging out other entries from sixteen countries (among them Truffaut's "Jules and Jim"), and it was shown commercially here and abroad.

For Mekas and the twenty or thirty other independent filmmakers in New York at this time, the big problem was distribution. Most of them had had their films shown and distributed in the past by Cinema 16, the very successful film society formed in 1947

by Amos and Marcia Vogel. Cinema 16 handled a wide variety of films—educational, political, foreign, avant-garde—which were shown at weekly screenings in a succession of theatres and were also available for rent. For years, it had been virtually the only outlet for the avant-garde filmmaker. Vogel exercised his own aesthetic judgment as to which avant-garde films he would handle, though, and the independents—nearly all of whom were (and still are) both chronically broke and unshakably convinced of their talent—tended to chafe at this. In 1961, Vogel's decision not to screen a film by Stan Brakhage called "Anticipation of the Night" brought on a crisis. Although Cinema 16 had shown practically all of Brakhage's previous films, "Anticipation of the Night"—an attempt to visualize the world as it might look through the eyes of a newborn baby—struck Vogel as an artistic failure. He did accept it for distribution through Cinema 16's rental service, but he declined to inflict what he considered bad art on an audience, and soon afterward, largely as a result of this refusal, Mekas and a number of his colleagues decided to form their own distribution agency. This was the beginning of the Film-Makers' Cooperative, which was formally established early in 1962.

Looking back on the schism, Vogel thinks that Mekas simply used the Brakhage issue as a means to his own ends. "I had known Jonas for years," Vogel said last spring. "My wife always used to let him in free to Cinema 16 screenings, because he had no money and was so obviously in love with film. But there are really two Jonases—one very dedicated, the other a Machiavellian maneuverer, a history rewriter, an attempted pope. He has two passions: film and power. His greatest talent is to make people—some people—believe that he is what he is not." Cinema 16 went out of business in 1963, partly because of television and rising business costs and partly, one can assume, because of the Film-Makers' Cooperative. Vogel went on to become co-founder (with Richard Roud) and director of the New York Film Festival, but relations between him and Mekas have been rather strained for some time.

The basic policy of the Film-Makers' Cooperative was that no film would be rejected, for any reason. While Cinema 16 had been oriented at least partway toward its audience, the Coop intended to serve no one but the filmmaker. Anybody who had ever made a film could send it in and have it



listed in the Cooperative's catalogue, for rental at a fee set by the filmmaker. The arrangement was nonexclusive: no contracts were involved, and filmmakers were encouraged to seek out additional means of distribution as well. The rental income went directly to the filmmaker, minus twenty-five per cent taken out to help pay the Cooperative's operating costs. The Cooperative distributed films to art theatres, film societies, universities, and other outlets, and started regular weekly screenings of Cooperative members' films at the Charles Theatre, at Twelfth Street and Avenue B, around the corner from the Mekas apartment. Although decisions were nominally in the hands of a seven-man board of directors, the galvanizing figure and principal architect of all these activities was Mekas, who spent most of his time at the Cooperative's small, cluttered, fourth-floor office at 414 Park Avenue South. By then, he had quit his job at the Graphic studios (where he had risen from messenger boy to darkroom technician), and was getting along on his ten-dollar-per-column salary at the *Village Voice*, plus eighteen dollars a week for two days' work at an offset-printing studio. Neither then nor later did he get any salary from the Film-Makers' Cooperative, which was chronically short of cash anyway.

The Cooperative's first catalogue listed twenty-seven filmmakers in various categories, and fifty-six films, covering almost every aspect of the avant-garde cinema, that were available for rental. Some were quite literally "home movies," made by amateurs who had little more to offer than their own unfocused egos. The Cooperative refused on principle to provide any sort of guidance for its customers, who were thus obliged to rely on brief and often fanciful catalogue descriptions sent in with each film by its maker. At the Charles Theatre, devotees grew accustomed to sitting through two hours of relative misery for every ten minutes of filmic revelation. Mekas's rigidly non-selective policy alienated more than a few viewers, but Mekas, who sometimes appeared to like everything he saw, remained unshakably convinced that only in such an uncritical climate could the tender shoots of the new film art find sustenance. Cinema was learning to talk a new language, as he never tired of informing his readers in the *Voice*, and these early babblings were a necessary part of the process. "Even the mistakes, the out-of-focus shots, the shaky shots, the unsure steps, the hesi-

tant movements, the overexposed and underexposed bits are part of the vocabulary," he wrote. "The doors to the spontaneous are opening; the foul air of stale and respectable professionalism is oozing out." Before the Cooperative was a year old, however, some of its more established members had started to drift away. These erosions were offset to some extent by the success of Adolfo Mekas's film "Hallelujah the Hills," a spirited feature-length comedy that both Mekas brothers worked on through much of 1963.



Directed by Adolfo from his own script, and filmed by Ed Emishwiller, the acknowledged technical genius of the independent-film movement, "Hallelujah" was described by the London film journal *Sight & Sound* as "one of the most completely American films ever made," and its anarchic humor and youthful high spirits pleased many American critics as well. Although "Hallelujah the Hills" earned back most of the twenty-five thousand dollars it cost to make, investors were not falling over each other in a rush to back independent films by the Mekas brothers or anyone else, and the costs of advertising, promotion, and commercial distribution were far in excess of what the Film-Makers' Cooperative could afford; Mekas frequently had to dig into his own meagre funds to square things. Quite clearly, the "new wave" of American feature films that Mekas and others had prophesied was not gathering much momentum, and this realization led to one of the major turning points in Mekas's career. From now on, Mekas decided, he would devote himself more and more exclusively to the true "underground" (Stan VanDerBeek had coined the term in 1959)—to the defiantly noncommercial cinema of the extreme avant-garde.

At this point in the early sixties, a new group of underground filmmakers was doing its best to subvert the still emergent sexual revolution. As Mekas had noted with disapproval in his early *Film Culture* essay, homosexual themes had permeated the films of Gregory Markopoulos, Kenneth Anger, and other members of the second avant-garde. By 1960, however, several young New York filmmakers were turning out pictures that were far more "deviant" than anything seen before, in a chaotic style that often parodied the most exotic Grade B Hollywood features of the nineteen-forties—in particular, the films of the stupefying

Maria Montez, Ken Jacobs, one of the originators of the new style, has said that he was inspired mainly by a film that the Surrealist artist Joseph Cornell had made in 1939 by cutting most of the footage out of a studio romance set somewhere east of Suez; in Cornell's truncated version, the heroine is forever shrinking in terror or nervously waiting for something to happen. Mekas himself found money to print a film by Jack Smith, a remarkable young man from Columbus, Ohio, who starred in many underground films of the period. Smith's film, his first to be released, was the forty-five-minute opus "Flaming Creatures." It was shot on out-of-date stock, on the roof of an abandoned building in the East Village, for a total cost of about three hundred dollars, and it soon managed to derange a surprising number of senses, cinematic and otherwise. To the tune of scratchy recordings of "Amapola" and other pseudo-Latin rhythms, fantastically draped beings, male and female (although one is often unsure which is which), commingle in settings of Spanish and Arabian décor (the two great exotic styles of Maria Montez features), parade their genitalia before the camera, and eventually indulge in a ridiculous orgy that seems to coincide with an earthquake. After seeing the film at a private screening, Mekas, the man who had once denounced "the conspiracy of homosexuality," reported to his *Voice* readers that "Flaming Creatures" was a great film, "a most luxurious outpouring of imagination, of imagery, of poetry, of movie artistry—comparable only to the work of the greatest, like von Sternberg."

Mekas was not kidding. "Flaming Creatures" and others in this genre—Ken Jacobs' and Bob Fleischner's "Blonde Cobra," Ron Rice's "The Queen of Sheba Meets the Atom Man"—struck him as the forerunners of a cinema revolution more far-reaching than anything that had gone before: "a turn from the New York realist school... toward a cinema of disengagement and new freedom." Invoking the shades of Baudelaire and Rimbaud, he described the world of these films as "a world of flowers of evil, of illuminations, of torn and tortured flesh; a poetry which is at once beautiful and terrible, good and evil, delicate and dirty." Mekas believed that these films must be seen; and he was ready to take the risk of showing them. He was ready, in fact, for a *cause célèbre*.

The opportunity soon arose. The Third International Experimental Film Competition at Knokke-le-Zoute,



Belgium, a sort of avant-garde festival, had invited Mekas to be one of its judges. Mekas went over in December, 1963, accompanied by P. Adams Sitney and Barbara Rubin, an intensely militant girl whom Mekas had hired to work at the Cooperative and who had recently shot a film, "Christmas on Earth," that exceeded even "Flaming Creatures" in sexual explicitness. They took along a selection of underground films to show at the festival, including Anger's "Scorpio Rising," Markopoulos's "Twice a Man," Rice's "Chumlum," Brakhage's "Dog Star Man" and "Window Water Baby Moving," Breer's "Pat's Birthday," and Smith's "Flaming Creatures." The other judges drew the line at "Flaming Creatures," declaring it unfit for public screening in the festival theatre. Mekas withdrew from the jury in angry protest, and some of the American filmmakers demanded (unsuccessfully) to have their films withdrawn as well. Mekas and his associates remained in Knokke-le-Zoute, however, and gave a private screening of "Flaming Creatures" in their hotel suite, where it was seen by Jean-Luc Godard, Agnès Varda, Roman Polanski, and other leading European cinéastes. The case had hit the European papers by this time, and interest in the film was building up. On the last day of the festival, Mekas and Barbara Rubin invaded the projection booth, overwhelmed the projectionist, and started to show "Flaming Creatures." Theatre personnel quickly cut off their power source and sought to eject them. At this point, the Belgian Minister of Justice appeared onstage to calm the audience, and Barbara Rubin, having secured an alternate power line, started to project the film on his face. The current was again cut off, and in the darkness and confusion the Belgians regained control of the projection booth.

Sitney took the underground films on a tour of European cities after that, while Mekas returned home to arrange for the New York premiere of "Flaming Creatures." Since 1960, Mekas had been arranging irregular screenings of underground films at various movie theatres in and around Greenwich Village. Nobody had yet suggested that these films ought to be licensed, as commercial films were, but a contagion of censorship had recently begun to manifest itself—some people thought it had to do with the expected influx of visitors to the 1964 New York World's Fair—and a number of theatres and coffeehouses had been closed down. Although Mekas tried to cir-

cumvent the problem by listing the exhibitor of "Flaming Creatures" as the Love-and-Kisses-to-Censors Film Society and charging twenty-five cents for a membership card in lieu of admission, he fully expected trouble. Actually, "Flaming Creatures" ran for three successive Mondays at the Gramercy Arts Theatre early in 1964 without incident. But then, on February 15th, the police came and issued a summons to the theatre owner, who immediately terminated all underground-film screenings there. Mekas transferred his operations to the New Bowery Theatre, on St. Marks Place, where "Flaming Creatures" was shown on the night of March 3rd—shown for

thirty minutes, that is, at which point the police rose up and arrested everybody in sight and confiscated the film and all the projection equipment they could lay their hands on. Mekas and the others spent the night in jail, and were released on bail the next afternoon. A week later, Mekas was arrested again, for showing Jean Genet's homosexual film "Un Chant d'Amour" at the tiny Writers' Stage, on East Fourth Street, and spent another night in jail. The Genet case was later dropped on a technicality, after letters in support of the film and of Mekas had been written by Jean-Paul Sartre, Simone de Beauvoir, Christiane Rochefort, and other European intellectuals, but Mekas drew a six-month suspended sentence for "Flaming Creatures." The case was appealed all the way to the Supreme Court, which voted by a



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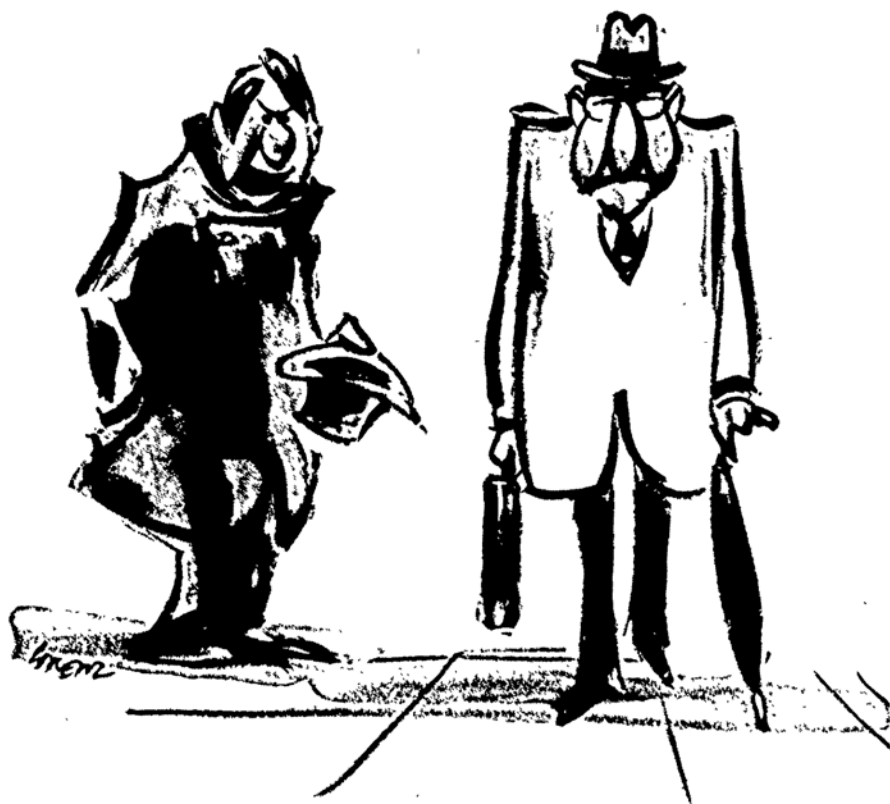
narrow margin not to hear it. One of the justices recorded in favor of hearing it was Abe Fortas, and his vote was subsequently interpreted by his political enemies as signifying that he was in favor of dirty movies.

There is no doubt but that the Mekas arrest and the floods of attendant publicity created a new situation for the independent filmmaker. The public, which had been largely oblivious of the underground's existence, assumed that "underground" was synonymous with dirty pictures, and this naturally irked a lot of avant-garde filmmakers. Also, a lot of them complained bitterly that Mekas was pushing Jack Smith and a few others and neglecting the rest. Mekas had no leisure for private quarrels. In addition to fighting the "Flaming Creatures" case through the courts, inveighing against censorship in the *Voice* and elsewhere ("Works of art are above obscenity and pornography"), dealing with distributors and would-be underground impresarios, overseeing the Cooperative, putting out *Film Culture*, financing the exposition of underground films that P. Adams Sitney and Barbara Rubin were taking around Europe (and trying to make peace between Sitney and Rubin, who were at cross-purposes much of the time), finding money for destitute filmmakers like Jack Smith and Ron Rice, and

looking for another theatre to show films in, he was trying in spare moments to make his own films. A few days before the "Flaming Creatures" arrest, Mekas had filmed the Living Theatre production of Kenneth Brown's play "The Brig," a powerful indictment of Marine brutality; he was so strongly impressed by the play that he decided to film it as a series of real, rather than simulated, events, and he was so successful in this that the film won the documentary award at the 1965 Venice Film Festival. He made several other short films in 1964, but he had time to edit few of them. Carrying his Bolex around with him everywhere, he shot whatever struck his fancy—friends' weddings, the circus, Tiny Tim, sunrise over the city, Salvador Dali shampooing an automobile, Timothy Leary in his Millbrook retreat. At some point during the early sixties, it had occurred to him that what he was really doing was writing a diary with his camera. "One of my big problems, though, was that when I looked at the footage later and saw a tree or a snowstorm or something like that, there was nothing left of what it had meant to me when I filmed it," he said recently. "In reality, I was looking at that tree or snowstorm with all the memories that I brought to it, but my memories and attitudes were not re-

corded." It was at this stage that Mekas began to evolve his personal film style, with its quick cutting between images, short bursts of speeded-up action, jerky camera movements, superimpositions made by winding the film back and exposing it again, and single-frame shots. His intention was "to break down the image into single frames, into the smallest film note, and then to restructure that image, that tree, and to introduce myself into it by means of pace, rhythm, colors—to introduce my own state of being indirectly." And he wanted to do all this "in the camera"—not later, in the editing process.

THE crackdown on unlicensed film showings in the spring of 1964 drove the underground temporarily underground in fact as well as in name. For the next few months, the Film-Makers' Cooperative office on Park Avenue South was the meeting place of embattled filmmakers, who came there to discuss strategy, to fight among themselves, to screen their work, and sometimes to eat and sleep—although the Cooperative's paid secretary, Leslie Trumbull, frowned on that. Trumbull was working valiantly to bring some order and efficiency into the Coop's business affairs, which no one else had been able to do. His first act on being hired, in 1964, was to rule the long sofa in the office out of bounds for sleeping, thereby discouraging itinerant filmmakers, homeless poets, and hangers-on of all kinds from using the room as a crash pad. (He also decreed that the Coop would no longer spend money that it did not have—a blow to some filmmakers but rather a boon to Mekas, who had been in the habit of making up deficits out of his own pocket.) During the post-crackdown period, though, Mekas himself frequently bedded down under the film-cutting table in the office, too weary or too busy to go home. Funds were shorter than ever, with nothing coming in from New York screenings. In spite of such hardships, the period was an exceptionally productive one for independent filmmakers. Shortly before the "Flaming Creatures" bust, Mekas had introduced the public to the extraordinary films of George and Mike Kuchar, teen-age prodigies from the Bronx, whose Loews-haunted adolescence gave birth to such extravaganzas as "I Was a Teen Age Rumpot" and "Hold Me While I'm Naked." Bruce Baillie and several other West Coast filmmakers sent their work to the Cooperative office, and so did Harry Smith, a somewhat legendary older



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figure. The most sensational discovery of the period, though, was Andy Warhol. A highly successful advertising artist who was just breaking into the New York art world, Warhol started in the summer of 1963 to make films—or anti-films, as some people called them. “Kiss,” primarily a series of closeups of the filmmaker Naomi Levine kissing various companions; “Sleep,” a six-hour film of a man sleeping; “Haircut,” thirty-three minutes of a man having his hair cut; “Eat,” forty-five minutes of artist Robert Indiana eating a mushroom; and other flowerings of the early Warhol cinema were shown first by Mekas at the Gramercy Arts Theatre, where they excited a good deal of strenuous controversy. Warhol’s static, deliberately boring films, his habit of turning the camera on someone and letting it run, seemed like a slap in the face to filmmakers like Brakhage and Markopoulos—a crude attack on the whole idea that cinema could be used to portray the inner consciousness. Mekas nonetheless proclaimed him a genius. “I think that Andy Warhol is the most revolutionary of all filmmakers working today,” he wrote in the *Voice*. “He is opening to filmmakers a completely new and inexhaustible field of cinema reality. . . . What to some still looks like actionless nonsense, with the shift of our consciousness which is taking place will become an endless variety and an endless excitement.” Ready, as always, to help a fellow-filmmaker, Mekas served as cameraman on “Empire,” Warhol’s eight-hour character study of the Empire State Building, which was shot in one long sequence in July, 1964. “If all people could sit and watch the Empire State Building for eight hours and meditate upon it,” Mekas told his readers, “there would be no more wars, no hate, no terror—there would be happiness regained upon earth.” It was the sort of column that drew a lot of mail.

Those who saw a good deal of Mekas then often wondered how he could maintain his unflagging enthusiasm. He continued to live like an anchorite, on one meal a day, and he wore the same corduroy suit the year round. Filmmakers badgered him incessantly for funds, assuming that his income from lectures, writings, and film rentals was considerably larger than their own, but Mekas’s yearly earnings from all sources never exceeded a thousand dollars. The truth is that not even his friends knew him terribly well. In that society of straining and perturbed talents, of self-conscious *poètes maudits* and initiates of the drug culture, Me-

kas’s apparent lack of competitive ego and his refusal to take himself too seriously made it easy for the others to take him for granted. His generosity was unfailing. Jack Smith’s “Normal Love,” Barbara Rubin’s “Christmas on Earth,” Ron Rice’s “The Queen of Sheba Meets the Atom Man,” and several of Gregory Markopoulos’s films were shot with Mekas’s Bolex. “I owe everything to Jonas,” Barbara Rubin has said. “He started me making films. He gave me film, which he couldn’t really afford for himself. He lent me his camera—everything. And I guess none of us gave him back enough—we didn’t recognize his humanity.” Unlike Adolfo, who married an American girl in 1965 and withdrew somewhat from the activities of the underground to make more or less conventional film comedies, Jonas Mekas has shown no interest in setting up a ménage. He is attracted to women—Adolfo once said he couldn’t remember a time when his brother was not in love, although “it could be just a pair of eyes seen on a moving train”—but since Adolfo’s marriage Jonas has lived alone. “He is a balanced person,” according to Barbara Rubin, “even though he does not lead a balanced life. He has devoted himself absolutely to cinema. I think his being-European makes a difference. He was always more intellectual, more concentrated, less chaotic than the rest of us. Jonas was always the one who held things together.”

Mekas admits to being a fanatic in many ways, but, unlike most fanatics, he has never been too rigid to bend with the wind and alter his strategy. For years, he dreamed the European intellectual’s dream of using art to change society. He marched against the Vietnam war, and made films that set out to expose the corruption of bourgeois society. Then, around 1964, his outlook underwent a change. As he put it, “Instead of marching and shouting against things I didn’t like, I de-

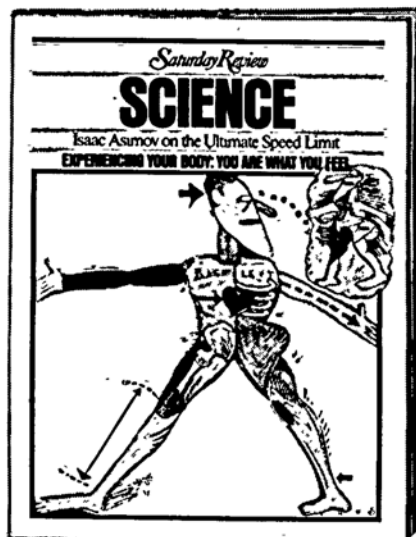
cided to try to construct something new, outside the system.” Forcing the legal issue of censorship with “Flaming Creatures” had done no real good, he now felt—“the laws will change only when people change, and underground cinema will not get anything from going to the public.” What independent filmmakers really needed was an opportunity to show their films unmolested by censors, nervous theatre owners, or the profit motive, and from 1964 on Mekas directed most of his energy toward this end. The result was the Film-Makers’ Cinematheque, which is what Mekas and his friends decided to call the changing programs of new films that they screened—usually once a week and often at midnight—in various movie theatres around town.

“One of the great things about Jonas,” Andrew Sarris remarked not long ago, “is that he has never succumbed to the sin of despair.” It would have been relatively easy to do so many times in the next four years, during which the Cinematheque (named in homage to Henri Langlois’s film theatre and library in Paris) lost money at one temporary house after another. It opened at the New Yorker Theatre, at Broadway and West Eighty-eighth Street, in November, 1964; moved a month later to the Maidman, on West Forty-second Street; then to the City Hall Cinema, at 170 Nassau Street; then to the Astor Place Playhouse, on Lafayette Street; and then to the 41st Street Theatre, near Sixth Avenue, where it settled down for a relatively long stay of eighteen months. There was no more trouble with the police—word of the sexual revolution was spreading fast—but attendance at the screenings was rarely large enough to cover the costs. Mekas estimated that the deficits ranged between four hundred and a thousand dollars a month, which he had to make up somehow. He spent a lot of his time on the telephone trying to raise money. The foundations seemed loath to make grants to the underground cinema—though Mekas learned in 1966, to his annoyance, that someone had received a Rockefeller grant to write a book about underground filmmakers. In spite of increasing publicity, in spite of the fact that Madison Avenue advertising agencies regularly rented Coop films and incorporated their techniques into television commercials (collage animation, single-frame cutting to cram a dozen different images into a few seconds of air time), in spite of the sixties’ taste for avant-gardism in general, there was never enough money for what





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Mekas called "free" cinema, and many free cineastes remained more or less destitute. The perpetual dissensions and feuds among the filmmakers added to Mekas's problems, and a good deal of the unrest centered on Andy Warhol. His early, static films had given way to movies with scripts—improbable and highly impromptu scripts, to be sure—and with performers, who were in many cases the same people who had earlier appeared in the films of Jack Smith and Ken Jacobs. Jack Smith himself became one of the Warhol

stars, along with Naomi Levine, Taylor Mead, Frances Francine, and "Mario Montez" (who appeared in "Flaming Creatures" as "Dolores Flores," the Spanish dancer). But if Warhol can be said to have appropriated the mock-Hollywood, camp style of Smith, Jacobs, and Rice, he used it for different and more disconcerting ends. "Flaming Creatures" looks curiously innocent today—a spoof of "forbidden" eroticism and a parody of pornography, rather than the real thing. The famous Warhol "stars," on the other hand—the unblinking camera's voyeuristic eye, which draws from his narcissistic non-actors the sort of personal revelations that one does not expect to see on the screen or anywhere else—is by no means innocent, and is sometimes pretty scary. Warhol's instant fame and his reputation for turning out a film a week piqued a number of filmmakers. Very few of them questioned his importance, however, and even those doubts evaporated when "The Chelsea Girls" opened, in September, 1966, at the 41st Street Theatre.

Asked once why "The Chelsea Girls" was a work of art, Warhol replied, with characteristic insouciance, "Well, first of all, it was made by an artist, and, second, that would come out as art." More verbal enthusiasts saw it as "quite possibly the first masterpiece from a generation that has learned to handle the medium of film as casually as an artist used to handle paint" (Brian O'Doherty), and as "a tragic film," full of "classical grandeur" and "the terror and hardness" of our age (Jonas Mekas). "The Chelsea Girls" consists of twelve separate episodes that were said to take place in different rooms of the Chelsea Hotel. References to specific rooms were deleted when it was pointed out that the hotel might well sue—an understandable reaction in view of the depicted goings on, which include simulated drug-taking, homosexual and lesbian behav-

ior, and a climactic hysterical fit of aggression on the part of a man who claims to be the pope. Largely because of the remarkable screen presence of Warhol's freakish performers, who are seen mostly in extreme closeups that eliminate the background entirely (one critic has detected a resemblance here to Caravaggio's portraits), the film has an intermittently gripping fascination that makes its running time of more than three hours almost bearable. (It would have run twice as long if Warhol had not decided to screen the epi-

sodes two at a time, side by side on a split screen.) The film is neither pornographic nor, by current standards, particularly racy, and its appeal to the general public remains something of a mystery. Following its initial run

at the 41st Street Theatre, it moved into a commercial theatre uptown and became, as *Variety* would say, the underground cinema's first boffo smash.

The success of "The Chelsea Girls" gave great impetus to certain ideas that Mekas and others had never quite relinquished. Earlier in the year, Mekas, Shirley Clarke, and Lionel Rogosin had established a separate branch of the Film-Makers' Cooperative, to distribute films, like "The Chelsea Girls," that they thought might appeal to a wider public than the Coop's regular customers. The Film-Makers' Distribution Center, as they called it, set up shop in the Cooperative's office, raised some money, and embarked on a campaign to establish a network of small art theatres in different cities which would book feature-length films by Markopoulos, Warhol, Robert Downey, Adolfo Mekas, Storm DeHirsch, and several others, in addition to the three initiators. For a time, it looked as though the underground might be going to surface with a notable splash. Cooperative rentals were booming, as more and more film departments were established at universities and colleges in all parts of the country, and the contributions to film art of Mekas and his colleagues were receiving increasing recognition. (The Philadelphia College of Art honored Mekas in June, 1966, for his "devotion, passion, and selfless dedication to the rediscovery of the newest art.") In September, moreover, the fourth annual New York Film Festival gave official and substantial recognition to the underground with a Special Events series devoted to independent filmmaking. The Film-Makers' Distribution Center hired additional office workers just to handle the bookings of "The Chelsea Girls."



But then, as sometimes happens in such cases, Warhol decided that he could do better distributing his own films. He withdrew them from the Center, and the Center reverted almost immediately from a money-making to a money-losing operation. What with the costs of promotion and distribution already contracted for in several cities, moreover, the losses were considerably higher than those Mekas was used to coping with. Mekas and Shirley Clarke put all the income from their own films into the Center, and spent more and more of their time in a frantic search for outside support. Elia Kazan co-signed a six-thousand-dollar bank loan for them, and Otto Preminger gave the Center five thousand dollars. Ironically, though, the general relaxation of censorship that had come about since the "Flaming Creatures" scandals (and which many people attributed in part to the impassioned anti-censorship battles of Mekas and a few others) now seemed to be working against the film underground. Several theatres that had agreed to book the Center's films had subsequently become outlets for the "sexploitation" movies that were starting to flood the market. (Some theatre owners thought they were getting such movies when they booked underground film art, which led to cruel surprises on all sides.) The freer moral climate of the middle and late sixties had also opened the way to nudity, explicit sex, and relaxed language in the commercial cinema, some of whose flashier young directors borrowed copiously from the underground's technical and conceptual bag of tricks. (Hand-held-camera work, such as that which marked the foxhunt scenes of Tony Richardson's "Tom Jones," was becoming all the rage.) The commercial cinema was increasingly innovative, while the underground seemed to have lost energy and direction. Around the Film-Makers' Co-operative office, moreover, there were several members who disapproved of spending money on ventures that stained the purity of noncommercial cinema, and who tended to think that any fund-raising efforts should be directed toward the realization of their own projects. Stan Brakhage, who had quit the Coop and then thought better of it, told Shirley Clarke that she was nothing more than a commercial filmmaker. Brakhage spoke bitterly against the Center, and by the end of 1967 Mekas himself was beginning to doubt the wisdom of the enterprise.



In the midst of all these uncertainties, moreover, Mekas was forced to close down the Cinematheque at the 41st Street Theatre, because increased rentals had made the screenings unprofitable. He had by no means given up the idea of the Cinematheque, however—perhaps in a smaller version. What with the distribution "sharks" moving their skin flicks into the art-film houses, Mekas estimated that the average audience for true underground film art in the foreseeable future would be from thirty to fifty people per screening. As it happened, George Maciunas, Mekas's Lithuanian friend—an entrepreneur seemingly undaunted by the failure of one business venture after another—had recently founded what he called the Fluxhouse Cooperative, whose aim was to provide low-cost housing for artists in the area south of Houston Street now referred to as SoHo. With a twenty-thousand-dollar grant from a foundation, Maciunas had bought an old loft building at 80 Wooster Street and was in the process of renovating it. Mekas got together enough money to put down a deposit on the ground floor and basement of 80 Wooster Street, and in the summer of 1967 he and several other filmmakers threw themselves into the herculean job of turning the ground floor into a small theatre. They had, as usual, no money to start with, and although they did most of the work themselves, the bills mounted alarmingly. "I am on guerrilla warfare now," Mekas wrote in his diary.

He spent his days scrounging for small sums—"anything goes, almost skirmish tactics, dollar by dollar." This was the year that he and Sitney saw the two roses on the sidewalk and enlisted the aid of St. Theresa of Ávila, and, by one miracle or another, the new Cinematheque managed to open to the public that December. The following spring, its accumulated debts were paid off in full with the help of a timely forty-thousand-dollar grant from the Ford Foundation—the first foundation money Mekas ever received.

The Cinematheque was open, but it was operating without a license from the New York City Department of Buildings. Mekas had applied for one, and he now found himself in a labyrinth familiar to New York property owners. A series of building inspectors arrived, followed by a police captain. "They all indicated that they would appreciate a few bucks," Mekas wrote in his journal. "I said 15 so they

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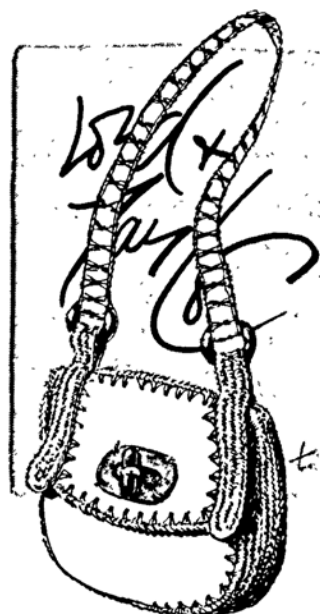
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laughed and wrote out another summons." As a result, the new theatre never did get its license, and the screenings there ended six months after they had begun. The Cinematheque became a vagabond once more—there were screenings at the Methodist Church on West Fourth Street, at the Bleecker Street Cinema, at the Elgin, at the Gotham Art, at the Jewish Museum on Tuesday evenings, and, for one uneasy month, at the Gallery of Modern Art—the last an arrangement that Mekas abruptly terminated because, as he explained in a letter to the Gallery, attempts had been made to censor some of the films, the two-dollar admission charge was too high for "serious film students," and "the building itself, the tradition of bad art in the galleries, exudes a very stifling and bad atmosphere not suitable for presentation of any living art." It was a bleak period, all things considered. The Film-Makers' Distribution Center kept sinking deeper and deeper into debt, and Mekas was afraid that its debts might eventually overwhelm the Cooperative as well. Shirley Clarke and a few others argued that if the Center could hold out just a little longer it would show a profit. But Mekas thought otherwise, and in the spring of 1970, with a city marshal threatening to auction off both the Center's and the Coop's property to settle a judgment by a theatre owner who had not been paid, he closed it down. When the Center went out of business, its debts totalled close to eighty thousand dollars. Mekas made himself personally and legally responsible for the entire sum, this being the only way he could insure that the Coop would not sink as well. "So now I have to eat this soup, and it doesn't taste like it's really good cooking," he wrote in a memo mailed to all the Cooperative's members. "It stinks, in fact. I wish you a good summer."

By means of arduous negotiation, Mekas was able to get his creditors to reduce their claims from eighty to about forty thousand dollars, which he agreed to pay off in monthly installments. Somehow, during all the confusions of 1968, he had managed to edit twenty hours of his own film footage into the three hours of "Diaries, Notes, and Sketches," which earned him nearly seven thousand dollars—most of it from a single showing on German television. Every cent went to reduce the debt, as did his fees from lectures and writings. As of this moment, he has brought the amount still owed down to about eight thousand, and his refusal to complain, or even to discuss what is still a decidedly lonely effort, has



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added considerably to his reputation for saintliness.

THE Film-Makers' Distribution Center had failed and the Cinematheque was fading, but, astonishingly enough, money had become available for another Mekas project—a film “academy,” dedicated to showing, in repertory, the highest achievements of avant-garde film. Mekas had started thinking about it in 1967, and in 1968 the Film Art Fund—set up by Mekas's old friend and fellow-filmmaker Jerome Hill and by Allan Masur, a lawyer with a special interest in the arts—came into being for the primary purpose of financing “the first film museum exclusively devoted to the film as an art,” to be known as Anthology Film Archives. The Film Art Fund worked out a contract for Anthology to operate as an independent film library and theatre within Joseph Papp's Public Theatre, on Lafayette Street, in the old Astor Library building. The Fund also raised three hundred and sixty thousand dollars for the construction of Anthology's theatre, a ninety-seat temple of cinematic art, designed by the Austrian filmmaker Peter Kubelka, which opened in December, 1970. Kubelka, who is also a curator of the Österreichisches Filmmuseum, in Vienna, had wanted for years to construct a theatre that would eliminate every distraction to the eye and ear and permit total concentration on the screen. He came close to achieving this goal at Anthology, where each seat is a kind of isolated viewing booth, with blinders on each side and a canopy overhead, and where the black walls and ceiling, black carpets, black velvet upholstery, and complete absence of lighting save what is reflected from the screen make it necessary for the faithful to reach their seats by a process of grope and stumble.

Although many find the viewing experience at Anthology novel and pleasant, there has been considerable criticism of Kubelka's black box. Comedy falls flat there, it is said, because there is so little sense of shared laughter. Amos Vogel has called it “authoritarian cinema,” which forces the viewer to sit, look, and listen in a Kubelka-prescribed manner. Other critics have suggested that the theatre was designed specifically for one film—Kubelka's own “Arnulf Rainer,” a six-and-a-half-minute imageless, visually and aurally stentorian hymn to cinema's four basic elements of light, darkness, sound, and silence. To arrive one

minute late for one of Anthology's three daily screenings is to be denied entrance by Mrs. Eugenia Mitchell, the polite but adamant ticket-taker; Kubelka himself once blocked a particularly insistent latecomer by resorting to karate, in which he holds a black belt. Criticism has also been directed against Anthology's policy of showing foreign films without subtitles (which distract the eye), and, of course, nearly everybody has some complaint about the selection of films. Most of the complaints are directed at Mekas, as usual, although his is only one voice of five on the selection committee, whose original members (six then) were Mekas, Brakhage, Kubelka, Sitney, the West Coast filmmaker James Broughton, and the critic Ken Kelman. The committee deliberated for two years on the stocking of the Anthology, and for a time—until Brakhage resigned, and a simple majority vote was substituted for unanimous rulings—it looked as though it could never agree on anything. The list now runs to two hundred and thirty-one films (plus fifty-two more voted in but not yet acquired). They are shown in a repeating cycle that takes about six weeks to complete, so that anyone who wants to absorb what the committee considers “the heights of the art of cinema” from 1899 to 1971 can do so in a couple of months of assiduous viewing. Although the list is weighted rather heavily toward the various avant-garde movements, with a great deal of Brakhage, Markopoulos, Anger, and other current heroes, it does include such early Hollywood classics as Griffith's “Intolerance” and

Chaplin's “The Gold Rush,” together with representative samplings of the great Russian, European, and Japanese films. The total absence of films by Godard, Truffaut, Antonioni, Fellini, Hawks, Hitchcock, and other much-admired contemporary narrative-film directors greatly annoys some critics, and the failure to include such independents as Shirley Clarke, Ed Emshwiller, and even Stan VanDerBeek, the man who gave the underground cinema its name, has greatly miffed some filmmakers. According to Mekas, none of these exclusions is to be looked upon as final. Mekas himself is strong on certain films by Hawks and Hitchcock and Godard (late Godard), which he plans to propose at one or another of the selection committee's twice-annual meetings. The committee is still “in the process of emergence,” he says. No clear guidelines exist

et, for exam-



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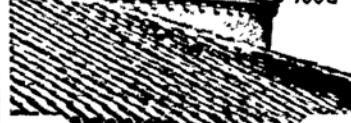


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ple, in the matter of film comedies, many of which seem to consist of treacherous stories with a few great comic moments. The fact that there are so few contemporary narrative films reflects the committee's feeling that narrative filmmaking is the area most heavily compromised by the taint of commercialism. In their desire to avoid current fashions, Mekas says, "we feel it's better to underinclude than to overinclude."

It strikes some of his colleagues as ironic that Mekas, who was often criticized in the past for his "permissiveness" in showing any film by any filmmaker, should now be running such a rigorously selective archive. Mekas worries about this himself. He wants to revive the now defunct Cinematheque by devoting a period of several days between each Anthology repository cycle to the showing

of new films, and he is currently trying to raise money for this purpose. In general, though, he feels that the need for his Cinematheque is no longer as pressing as it used to be. New York now has the Millennium Film Workshop and Film Forum, which regularly screen new work by independent spirits, and both the Whitney Museum and the Museum of Modern Art have programs devoted to the low-budget avant-garde. (Willard Van Dyke, director of the film department at the Modern, said recently that MOMA's Tuesday-afternoon "Cineprobe" was "really a response to the activities of Jonas at his various cinematheques.") "Part of the early battle has been won," Mekas said not long ago. "Films now are more readily accepted as an art form on a formal basis. What's happened during the last ten years is that a whole new range of possibilities in cinema has opened up, and this, I think, is one of the main achievements of the so-called underground."

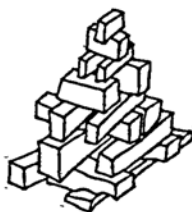
WHEN Anthology opened its doors, in December, 1970, Mekas said that he would give two years of his life to getting it started, after which he would withdraw to work on his own films. His friends have heard him say this often enough in the past, and nobody really believes he will do anything of the sort. Mekas never seems to shed responsibilities; he simply compartmentalizes them. In his cluttered office adjoining the Anthology theatre and in his dark, Spartan room at the Chelsea Hotel, bookshelves and desks divide the space into separate areas for his separate jobs—Anthology business, *Film*

*Culture*, "Movie Journal," and so on. He is currently under great pressure to secure new financing for Anthology. He still looks at dozens of new films each week and ministers to the ever-critical needs of independent filmmakers, who troop in and out of the Anthology office at all hours. (Filmmakers are heavy users of Anthology's Xerox machine.) Occasionally, he asks himself why the hell he doesn't just quit and concentrate on making his own films.

"I'm not too clear about it even yet," he said, in a reflective mood not long ago. "Maybe I did what I did—accomplished what I accomplished—only because of my indecision among a number of things. Maybe that's part of my character. I always think, Oh, I'm wasting my time. These last months, I am thinking that very much.

And my films are sitting there in the hotel—hours and hours of footage waiting to be edited. But I will come to them sooner or later—some week when I do nothing else. There will be two other volumes of my film diaries, the first one taking in the period of the fifties and sixties—Brooklyn and Orchard Street, Barbara Rubin and Allen Ginsberg and all those people, the Women Strike for Peace, all those early protest marches. I have much footage on that. The second volume will go from 1969 to the present, whenever that happens to be."

In Lithuania today, Mekas is considered one of the most important living poets. His collected poems (four volumes in all) were published in his homeland for the first time in 1971, and quickly sold out. He is not a prolific poet—he may think about a poem for a year or more before he writes it down—and he feels he could never write poetry in any language except Lithuanian. But it seems likely that the qualities that distinguish him as a poet also mark his filmmaking, with its more or less international language. His "Diaries, Notes, and Sketches," in fact, may be one of the most authentically poetic films ever made, as well as one of the most personal. Barbara Rubin has called the film "a summary of everybody's trip in that whole period," and, in a sense, it can be seen as a marvellously inclusive home movie of the underground-film movement. The filmmakers who were Mekas's friends are there, along with Allen Ginsberg, Timothy Leary, John Lennon and Yoko Ono, and dozens of others whose lives Mekas has touched. And the New York that they inhabited is there, too,



with its dingy lofts and streets and cafeterias, its peace marches and Hare Krishna singers, and its great escape hatch of Central Park. But the medium through which we see these people and scenes is the camera eye that has become, after ten years of practice and experiment, a living extension of Mekas's unique sensibility. Each shot, each motion of the camera, each sound on the sound track (snatches of Chopin, street noises, Mekas narrating) is suffused with the presence of an "auteur" whom we come to know more intimately, perhaps, during the film's three hours than anyone has ever known him in person, and whose company wears extremely well. Up to now, Mekas has been known principally for his untiring efforts on behalf of other film artists. It would be a fine irony if his own "Diaries, Notes, and Sketches" should turn out to be, as some people already proclaim, the supreme achievement of the New American Cinema.

Discussing the film the other day, Mekas conceded that its point of view was deeply and sometimes unwittingly personal. Time and again throughout the film, for example, we see New York under a blanket of snow. "I thought I was shooting New York as it is," Mekas said, "but when I looked at the film I realized that my New York was a fantasy—that it does not really have so much snow. I was shooting my memories. Winter memories are very special to me. At home, everybody worked outside in the summer, but in the winter we all sat together in rooms, and so the memories of my childhood are very much of the winters. In my 'Diaries,' this city of steel and concrete becomes like a Walden, with trees and birds, the seasons very noticeable. What my 'Diaries' contain is maybe what I would like New York to be."

After a pause, he added, "And, you know, during the period when I was shooting the 'Diaries' I felt very much that New York was my city. On my way back to New York from somewhere else, I felt that I was coming home—that my real roots were here. But now I'm not so sure anymore. I feel now that I haven't found my real roots—that I have no place. I keep looking ahead and wondering."

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# THE CURRENT CINEMA

## Flesh



"CRIES AND WHISPERS" is set in a manor house at the turn of the century where Agnes (Harriet Andersson), a spinster in her late thirties, is dying of cancer. Her two married sisters have come to attend her in her final agony—the older, the severe, tense Karin (Ingrid Thulin), and the shallow, ripe, adulterous Maria (Liv Ullmann)—and they watch and wait, along with the peasant servant Anna (Kari Sylwan). We see their interrelations, and the visions triggered by their being together waiting for death and, when it comes, by death itself. But the gliding memories, the slow rhythm of the women's movements, the hands that search and touch, the large faces that fill the screen have the hypnotic style of a single dream. It is all one enveloping death fantasy; the invisible protagonist, Ingmar Bergman, is the presence we feel throughout, and he is the narrator. He is dreaming these fleshly images of women that loom in front of us, and dreaming of their dreams and memories.

Bergman is not a playful dreamer, as we already know from nightmarish films like "The Silence," which seems to take place in a trance. He apparently thinks in images and links them together to make a film. Sometimes we may feel that we intuit the eroticism or the fears that lie behind the overwhelming moments in a Bergman movie, but he makes no effort to clarify. In a considerable portion of his work, the imagery derives its power from unconscious or not fully understood associations; that's why, when he is asked to explain a scene, he may reply, "It's just my poetry." Bergman doesn't always find ways to integrate this intense poetry with his themes. Even when he attempts to solve the problem by using the theme of a mental breakdown or a spiritual or artistic crisis, his intensity of feeling may explode the story elements, leaving the audience moved but bewildered. In a rare film such as "Shame," the wartime setting provides roots for the anguish of the characters, and his ordering intelligence is in full control; more often the intensity appears to have a life of its own, apart from the situations, which don't ac-

count for it and can't fully express it. We come out of the theatre wondering about Bergman himself and what he was trying to do.

Like Bergman, his countryman Strindberg lacked a sovereign sense of reality, and he experimented with a technique that would allow him to abandon the forms that he, too, kept exploding. In his author's note to the Expressionist "A Dream Play" (which Ingmar Bergman staged with great success in 1970), Strindberg wrote:

The author has sought to reproduce the disconnected but apparently logical form of a dream. Anything can happen; everything is possible and probable. Time and space do not exist; on a slight groundwork of reality, imagination spins and weaves new patterns made up of memories, experiences, unfettered fancies, absurdities, and improvisations.

The characters are split, double, and multiply; they evaporate, crystallize, scatter, and converge. But a single consciousness holds sway over them all—that of the dreamer. For him there are no secrets, no incongruities, no scruples, and no law.

That is Bergman's method here. "Cries and Whispers" has oracular power, and many people feel that when something grips them strongly it must be realistic; they may not want to recognize that being led into a dream world can move them so much. But I think it's the "dream-play" atmosphere of "Cries and Whispers" that has made it achieve success.

The detached imaginary manor house becomes a heightened form of reality—more literal and solid, closer than the actual world. The film is emotionally saturated in female flesh—flesh as temptation and mystery. In almost every scene you're aware of bodies and parts of bodies, of the quality of Liv Ullmann's skin and the miniature worlds in the dying woman's brilliant eyes. The almost empty rooms are stylized, and these female bodies inhabit them overpoweringly. The effect—a culmination of the visual emphasis on women's faces in recent Bergman films—is intimate and hypnotic. We are put in the position of the little boy at the beginning of "Persona," staring up at the giant women's faces on the screen.

In the opening shots, the house is located in a series of autumnal landscapes of a formal park with twisted, writhing trees, and the entire film has a supernal quality. The incomparable cinematographer Sven Nykvist achieves

the look of the paintings of the Norwegian Edvard Munch, as if the neurotic and the unconscious had become real enough to be photographed. But, unhappily, the freedom of the dream has sent Bergman back to Expressionism, which he had a heavy fling with in several of his very early films and in "The Naked Night," some twenty years ago, and he returns to imagery drawn from the *fin de siècle*, when passion and decadence were one.

Bergman has often said that he likes to use women as his chief characters because women are more expressive. They have more talent for acting, he explained on the Dick Cavett show; they're not ashamed of looking in the mirror, as men are, he said, and the camera is a kind of mirror. It would be easy to pass over this simplistic separation of the sexes as just TV-interview chitchat if Bergman were still dealing with modern women as characters (as in "Törst," "Summer Interlude," "Monika"), but the four women of "Cries and Whispers" are used as obsessive male visions of women. They are women as the Other, women as the mysterious, sensual goddesses of male fantasy. Each sister represents a different aspect of woman, as in Munch's "The Dance of Life," in which a man dances with a woman in red (passion) while a woman in white (innocence) and a woman in black (corruption, death) look on. Bergman divides woman into three and dresses the three sisters for their schematic roles: Harriet Andersson's Agnes is the pure-white sister with innocent thoughts; Liv Ullmann's Maria, with her red-gold hair, wears soft, alluring colors and scarlet-woman dresses with tantalizing plunging necklines; and Ingrid Thulin's death-seeking Karin is in dark colors or black. The film itself is predominantly in black and white and red—red draperies, red wine, red carpets and walls, and frequently dissolves into a blank red screen, just as Munch frequently returned to red for his backgrounds, or even to cover a house (as in his famous "Red Virginia Creeper"). The young actress who plays Agnes as a child resembles Munch's wasted, sick young girls; and the film draws upon the positioning and look of Munch's figures, especially in Munch's sickroom scenes and in his studies of the laying out of a corpse. "Cries and Whispers" seems to be part of the art from the age of syphilis, when the erotic was charged with peril—when pleasure was represented by an enticing woman who turned into a grinning figure of death. "All our interiors are red, of various

UNITED STATES GOVERNMENT

## Memorandum

b6  
b7C

TO : SAC, NEW YORK [REDACTED]

DATE: 11/1/61

FROM : SA William V. Schmalz (#34)

b3  
b7ESUBJECT: JONAS MEKAS  
[REDACTED]

A spot fisur was conducted by SAs William V. Schmalz & James A. Grogan on 11/1/61 at the residence of Jonas Mekas, 515 East 13<sup>th</sup> St, NYC, from 8:20 am to 5:00 pm. Jonas Mekas was not observed during this time.

WVS/ums

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b7Eb3  
b7E

11-20-61 Jm

SEARCHED	INDEXED
SERIALIZED	FILED
NOV 9 1961	
FBI - NEW YORK	

Red Red  
FIVE 1951  
FBI - NEW YORK  
W5

NY 18

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014

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b7C

TO LIAISON SECTION

DIRECTION CHECK

BROOKLYN  
SECTION

TITLE Jonas Mekas

DATE 10/2/61

ODL \_\_\_\_\_

BDL \_\_\_\_\_

FILE # \_\_\_\_\_

b3  
b7E

SPECIFIC PERSON TO BE CHECKED:

Jonas Mekas

AGE \_\_\_\_\_

MARITAL STATUS \_\_\_\_\_

NATURALIZATION  
DATA \_\_\_\_\_ ?

PRESENT ADDRESS \_\_\_\_\_

515 East 13<sup>th</sup> St. NYC.

RELATIONSHIP  
TO SUBJECT \_\_\_\_\_

YEARS \_\_\_\_\_

FORMER ADDRESSES \_\_\_\_\_

YEARS \_\_\_\_\_

b3  
b7E

SPECIFIC YEARS TO BE CHECKED 1950 - to present.

SPECIFIC INFORMATION DESIRED:

☒ PARTY PREFERENCE

☒ BACKGROUND (Specify years)

☐ PHOTOGRAPHS (Specify years)

RETURN TO William V. Schwartz SECTION 34

WS

MEKAS

515 E. 13 ~~ST~~

1960- NR  
59- NR  
58- NR  
57- NR  
56- 48/4- NR  
55- 41/4- NR  
54- 43/4- NR  
53- 21/6- NR

~~10 Richard K. Berry~~  
10-9-61



TO RU FBI WFM	
MEKAS, Jonas	17-73315/11
<i>Photo</i>	11 1 61
	11/3A
<i>7-11/3/61 D/O</i>	
<i>FRC BOX# 543395 1/3/61 DM</i>	
<i>11-16-61</i>	<i>11-16-61</i>
REQUEST FOR FILE ON LOAN	FILE ROUTE SLIP
<small>Form G-100 (Rev. 12-1-58)</small>	<small>GPO 1955-530</small>

**THE UNITED STATES OF AMERICA**

**DUPLICATE**  
TO BE FORWARDED TO  
IMMIGRATION AND NATURALIZATION SERVICE

**No. 8015220**

**Petition No. 698639**

**Personal description of holder, as of date of naturalization: Date of birth December 23, 1922 sex male**  
**complexion medium color of eyes blue color of hair blond height 5 feet 8 inches**  
**weight 135 pounds; visible distinctive marks none**  
**Marital status not married former nationality Lithuanian**

*I certify that the description above given is true, and that the photograph affixed hereto is a likeness of me.*

**Jonas Mekas**  
(Complete and true signature of holder)

**UNITED STATES OF AMERICA**  
**SOUTHERN DISTRICT OF NEW YORK** S.S.

*Be it known, that, at a term of the* District Court of  
The United States  
held pursuant to law at New York City  
on June 2, 1958 *the Court having found that*  
**Jonas Mekas**  
*then residing at* 16 West 109th Street, New York, N.Y.  
*intends to reside permanently in the United States (when so required by the*  
*Naturalization Laws of the United States), had in all other respects complied with*  
*the applicable provisions of such naturalization laws, and was entitled to be*  
*admitted to citizenship, thereupon ordered that such person be, and (he) was*  
*admitted as a citizen of the United States of America.*  
*In testimony whereof the seal of the court is hereunto affixed, this* 2nd  
*day of* June *in the year of our Lord, nineteen hundred and*  
*and* 58 *and of our Independence, the one hundred*  
*and* 82nd

**HERBERT A. CHARLSON**  
Clerk of the U.S. District Court.

*By* *[Signature]* Deputy Clerk.

**Jonas Mekas**  
**Seal**

*It is a violation of the U.S. Code (and*  
*punishable as such) to copy, print, photograph,*  
*or otherwise illegally use this certificate.*

**DEPARTMENT OF JUSTICE**

DUPLICATE  
(To accompany  
monthly report on  
Form N-4)

UNITED STATES OF AMERICA  
PETITION FOR NATURALIZATION

No. 698639

Filed under  
U.S. District, Southern District, New York, N.Y.

To the Honorable the

This petition for naturalization, hereby made and filed, respectfully sheweth:

(1) My full, true, and correct name is Jonas Mekas  
(2) My present place of residence is 16 West 109 St. NY NY NY  
(3) My occupation is photo-grapher  
(4) My personal description is as follows: Sex male, age 23, date of birth Dec. 23, 1922, color of hair black, height 5 feet, weight 145 pounds, color of eyes blue, color of skin fair, and distinctive marks none  
(5) I am single married, the name of my wife or husband is none  
(6) I was married on Dec. 23, 1949 at New York, N.Y.  
(7) I was born on Dec. 23, 1922 at Samurkhat, Lithuanian  
(8) I entered the United States on Oct. 29, 1949 at New York, N.Y. for permanent residence in the United States and was naturalized on Oct. 29, 1949 at New York, N.Y. and became a citizen by naturalization

(9) If petition is filed under section 319 (a), Immigration and Nationality Act, I have resided in the United States in marital union with my United States citizen spouse for at least 3 years immediately preceding the date of filing this petition for naturalization, and have been physically present in the United States at least half of that time.  
(10) If petition is filed under section 319 (b), Immigration and Nationality Act, My husband or wife is a citizen of the United States, is in the employment of the Government of the United States, or of an American institution of research recognized as such by the Attorney General of the United States, or an American firm or corporation engaged in whole or in part in the development of foreign trade and commerce of the United States, or subsidiary thereof, or of a public international organization in which the United States participates, and such husband or wife is regularly stationed abroad in such employment, I intend in good faith upon termination to live abroad with my spouse and to resume my residence within the United States immediately upon termination of such employment abroad.  
(11) I have no children; and the name, sex, date and place of birth, and present place of residence of each of said children who is living, are as follows:

(12) My lawful admission for permanent residence in the United States was at New York, NY under the name of Jonas Mekas on the Oct. 29, 1949 on the Gen. R. L. Howe  
(13) Since my lawful admission for permanent residence I have not been absent from the United States, for a period or periods of 6 months or longer, except as follows:

DEPARTED FROM THE UNITED STATES			RETURNED TO THE UNITED STATES		
PORT	DATE (Month, day, year)	VESSEL OR OTHER MEANS OF CONVEYANCE	PORT	DATE (Month, day, year)	VESSEL OR OTHER MEANS OF CONVEYANCE

(14) It is my intention in good faith to become a citizen of the United States and to renounce absolutely and entirely all allegiance and fidelity to any foreign prince, potentate, state, or sovereignty of whom or which at this time I am a subject or citizen. (15) It is my intention to reside permanently in the United States. (16) I am not and have not been for a period of at least 10 years immediately preceding the date of this petition a member of or affiliated with any organization prohibited by the Immigration and Nationality Act or any section, subsidiary, branch, affiliate or subdivision thereof or have I during such period engaged in or performed any of the acts or activities prohibited by that Act. (17) I am able to read, write and speak the English language (unless exempted therefrom). (18) I am, and have been during all the periods required by law, a person of good moral character, attached to the principles of the Constitution of the United States and well disposed to the good order and happiness of the United States. I am willing, if required by law, to bear arms on behalf of the United States, to perform noncombatant service in the Armed Forces of the United States, and to perform work of national importance under civilian direction (unless exempted therefrom). (19) I have resided

continuously in the United States since Oct. 29, 1949 and continuously in the State in which this petition is made for the term of 6 months at least immediately preceding the date of this petition and I have been physically present in the United States for at least one-half of the 5 year period immediately preceding the date of this petition. (17) I have not heretofore made petition for naturalization No. 5 on the Month Day Year at the Place Court, and such petition was denied by that Court for the following reasons and causes, to wit:

(18) Attached hereto and made a part of this, my petition for naturalization, are the affidavits of at least two verifying witnesses required by law.  
(19) Wherefore I, your petitioner, pray that I may be admitted a citizen of the United States of America, and that my name be changed to Jonas Mekas. I, aforesaid petitioner, do swear (affirm) that I know the contents of this petition for naturalization subscribed by me, and that the same are true to the best of my knowledge and belief, and that this petition is signed by me with my full, true name: SO HELP ME GOD.

MFKAC

1331511  
JONAS H. BRIGANTE  
ALIEN REGISTRATION

STATEMENT OF FACTS  
SEPARATION OF PETITION

AFFIDAVIT OF WITNESSES

The following witnesses, each being severally, duly, and respectively sworn, depose and say:

(1) My name is Louis Brigante my occupation is publisher  
I reside at 255 East Houston St. NY (City or town) (State)  
(2) My name is Hans W. Bachman my occupation is writer  
I reside at 1951 Governor Ave. Bronx, NY (City or town) (State)

I am a citizen of the United States of America; I have personally known and have been acquainted in the United States with the petitioner named in the petition for naturalization of which this affidavit is a part, since at least April 1952 (Year) to my personal knowledge the petitioner has resided, immediately preceding the date of filing this petition, in the United States continuously since the date last mentioned; that the petitioner has been physically present in the United States for at least 6 months of that period; and that the petitioner has been a resident in the State in which the petition is filed during at least the last 6 months. I have personal knowledge that the petitioner is, and during all such periods has been a person of good moral character, attached to the principles of the Constitution of the United States, and well disposed to the good order and happiness of the United States, and in my opinion the petitioner is in every way qualified to be admitted a citizen of the United States.

I do swear (affirm) that the statements of fact I have made in the affidavit to this petition for naturalization subscribed by me are true to the best of my knowledge and belief: SO HELP ME GOD.

Louis Brigante  
(Signature of Witness)

Hans W. Bachman  
(Signature of Witness)

WHEN OATH ADMINISTERED BY CLERK OR DEPUTY  
CLERK OF COURT

Subscribed and sworn to (affirmed) before me by above-named petitioner and witnesses in the respective forms of oath shown in said petition and affidavit in the office of clerk of the said court at New York, NY  
this 28 day of Apr 58 A. D. 1958

Herbert A. Chatson Clerk  
By Hans W. Bachman Deputy Clerk

Petitioner Louis Brigante for oath.  
reaffirmed that he and affidavits  
given at the preliminary interrogation.

WHEN OATH ADMINISTERED BY DESIGNATED EXAMINER

Subscribed and sworn to (affirmed) before me by above-named petitioner and witnesses in the respective forms of oath shown in said petition and affidavit at NY this 28 day of Apr A. D. 1958  
Designated Examiner.

I HEREBY CERTIFY That the foregoing petition for naturalization was by petitioner named herein filed in the office of the clerk of said court at NY this 28 day of Apr A. D. 1958

Clerk.

Deputy Clerk.

RESULT OF EXAMINATION						COURT ACTION	
English: Speaks	<u>Yes</u>	Reads	<u>Yes</u>	Writes	<u>Yes</u>	Date	<u>JUN 2 1958</u>
Depositions required:					Received	Grounds	
In	from	to			G-135 (14)	Examiner	<u>WIKIN</u>
In	from	to			<u>NO</u>	Cont'd	
In	from	to			G-135 (Inv.)	Cont'd	
In	from	to			<u>NO</u>	Cont'd	
Witnesses:							
Witness <u>Louis Brigante</u> Citizenship <u>N. B.</u>							
Witness <u>Hans W. Bachman</u> Citizenship <u>N. B.</u>							
Absence-Petitioner <u>NO</u> Witness <u>NO</u>							
Arrests-Petitioner <u>NO</u> Witness <u>NO</u>							
Documents presented:							
Action or documents still required:							

PERSONAL INVESTIGATION  
UNDER SECTION 335  
APR 28 1958

STATEMENT  
FOR PREPARATION OF PETITION

ALIEN REGISTRATION

Name JONAS MEKAS  
No. 7331511

(1) My full, true, and correct name is JONAS MEKAS  
(2) My present place of residence is 16 West 109th St. New York 25, N. York  
(3) My present occupation is semi-retired photographer  
(4) I was born on December 23, 1922 at Semeniskiai Biržai Lithuania  
(5) My personal description is as follows: Sex M; complexion medium; color of eyes blue; color of hair red; height 5-8 inches; weight 135 pounds; visible distinctive marks none  
(6) I am (are not) married; the name of my wife or husband is NOT married  
we were married on \_\_\_\_\_ he or she was born at \_\_\_\_\_  
on \_\_\_\_\_ entered the United States at \_\_\_\_\_ for permanent residence in the United States and now resides at \_\_\_\_\_  
and was naturalized on \_\_\_\_\_ or became a citizen by \_\_\_\_\_  
certificate No. \_\_\_\_\_  
(7) I have \_\_\_\_\_ children; and the name, sex, place and date of birth, and present place of residence of each of said children who is living, are as follows:

NAME	SEX	PLACE BORN	DATE BORN	NOW LIVING AT

(8) My lawful admission for permanent residence in the United States was at New York City under the name of JONAS MEKAS on the 16th of October, 1949  
(9) Since such lawful admission, I have not been absent from the United States for a period or periods of 6 months or longer except as follows:

DEPARTED FROM THE UNITED STATES			RETURNED TO THE UNITED STATES		
PORT	DATE (Month, day, year)	VESSEL OR OTHER MEANS OF CONVEYANCE	PORT	DATE (Month, day, year)	VESSEL OR OTHER MEANS OF CONVEYANCE

(10a) I have resided continuously in the United States of America since October 29, 1949, and continuously in the State of New York where I now live since Oct. 29, 1949

(10b) Do you intend to reside permanently in the United States? ☒ Yes ☐ No

(11) I (have not) heretofore made petition for naturalization No. NO on \_\_\_\_\_ at \_\_\_\_\_  
in the \_\_\_\_\_ Court, which was denied because \_\_\_\_\_

(12) I wish the naturalization court to change my name to \_\_\_\_\_  
TO THE APPLICANT DO NOT WRITE BELOW THIS LINE

(1st witness) James Drogante United States \_\_\_\_\_  
residing at 255 East Houston St. New York 25 State \_\_\_\_\_  
(2d witness) Hans M. Cechman United States \_\_\_\_\_  
residing at 3945 Bowers near Ave Bronx NY State \_\_\_\_\_

(13) My father's full name is was Povilas MEKAS  
 (14) My mother's maiden name was ELZBIETA MEKIENE  
 (15) My last place of foreign residence was Schabisch Gmünd Germany (West)  
 (16) I migrated to the United States from the port of Bremen Harbor Germany  
 (Answer questions 17, 18, 19, only if you arrived in the United States before July 1, 1924.)  
 (17) The person in the United States to whom I was coming was Dr. Vaitaitis  
 (18) The place in the United States to which I was going was Chicago  
 (19) The names of some of the passengers or other persons I traveled with, including members of my own family and their relationship to me, if any, are Adolfas MEKAS, brother  
 Date: April 21st, 1958 16 West 109 St. New York 25, N.Y.  
 (Address at which applicant receives mail)

TO APPLICANT: DO NOT FILL IN BLANKS BELOW THIS LINE

NOTE CAREFULLY: This application must be sworn to before an officer of the Immigration and Naturalization Service at the time you appear before such officer for examination on this application.

### AFFIDAVIT

I, Jonas Mekas, do swear (affirm) that I know the contents of this application comprising pages 1 to 4, inclusive, and the supplements thereto, Forms No. 1 to 1 subscribed to by me; that the same are true to the best of my knowledge and belief; that corrections numbered 1 to 1 were made by me or at my request; and that this application was signed by me with my full, true, and correct name.

Jonas Mekas  
 (Complete and true signature of applicant)

Subscribed and sworn to (affirmed) before me by the above-mentioned applicant at the preliminary interrogation (examination) this 22 day of April, 1958.  
 I am the above applicant stated in my presence that he had (read) read the foregoing application and proof.



of Arrival  
 EXAMINED

William R. [Signature]  
 U. S. Naturalization Examiner  
 (Title of official)

### RECORDS FOUND

Card index \_\_\_\_\_ Place \_\_\_\_\_  
 Index books \_\_\_\_\_ Name \_\_\_\_\_  
 Manifests \_\_\_\_\_ Date \_\_\_\_\_  
 Manner \_\_\_\_\_  
 Marital status \_\_\_\_\_

For sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.

U. S. GOVERNMENT PRINTING OFFICE : 1957-O-446076

Sec. 316

### ALIEN REGISTRATION

(Show the exact spelling of your name as it appears on your alien registration receipt card, and the number of your card. If you did not register, so state.)

Name JONAS MEKAS  
 No 1331511



ALIEN REGISTRATION

(Show the exact spelling of your name as it appears on your alien registration receipt card, and the number of your card. If you did not register, so state.)

Name JONAS MEKAS  
No. 7331511

INFORMATION

APR 21 1958

Immigration and  
Naturalization Service  
New York

APPLICATION TO FILE PETITION FOR NATURALIZATION

APR 28 1958

New York

Court at New York City  
(Name of court)  
JONAS MEKAS  
(Print or type your name)  
16 West 109th Street, Apt. 5  
(Print or type apartment number, street address, and if appropriate "in care of")  
New York  
(City)

INSTRUCTIONS TO THE APPLICANT

**IMPORTANT.**—Under the naturalization laws, citizenship may be revoked for concealment of a material fact or for willful misrepresentation in connection with the naturalization proceedings. It is important therefore that you fill out pages 1, 2, 3, and 4 of this form completely and as accurately as possible, using ink or a typewriter. If you do not have enough room to answer a question, continue your answer on another sheet of paper and show the number of the question you are continuing.

**PHOTOGRAPHS.**—You must send with this application three identical photographs of yourself taken within 30 days of the date of this application. These photographs must be 2 by 2 inches in size, and distance from top of head to point of chin should be approximately 1 1/4 inches, must not be pasted on a card or mounted in any other way, must be on this paper, have a light background, and clearly show a front view of your face without hat. **DO NOT SIGN YOUR PHOTOGRAPHS.**

**DATE OF YOUR ARRIVAL.**—If you do not know the exact date of your arrival in the United States, or the name of the vessel or port, give the facts as you remember them.

If the date of your arrival in the United States was on or before June 29, 1906, you should submit with this application documentary evidence of your residence in the United States prior to that date. Such documents may be family Bible entries, deeds of record, wills or other authentic legal documents, life insurance policies, bankbooks and records, employment records or other documents showing that you were in the United States on or before June 29, 1906. Do not submit such documents if your arrival in the United States was after June 29, 1906.

**ALIEN REGISTRATION RECEIPT CARD.**—DO NOT SEND your alien registration receipt card with this application.

**FINGERPRINT CARD.**—This application must be accompanied by a record of your fingerprints. Fingerprint cards, with instructions for recording your fingerprints, are available at any office of the Immigration and Naturalization Service.

(1) In what places in the United States have you lived during the last 5 years?

From	To	STREET ADDRESS	CITY AND STATE
Oct. 29, 49	Nov. 49	1 Lorimer St., Brooklyn	New York
Nov. 49	Jan. 50	South 3rd St., Brooklyn	New York
Feb. 50	May 50	47 1/2 Lorimer St., Brooklyn	New York
May 50	Spring 51	58-85 Macpath Ave., N.Y.C.	New York
Spring 51	Autumn 53	234 Linden St., Brooklyn	New York
Autumn 53	April 55	95 Orchard St., N.Y.C.	New York
April 55	until now	16 West 109th St., N.Y.C.	New York

(2) What were the names, addresses, and occupations (or types of business) of your employers during the last 5 years? (If necessary, use an additional sheet)

From	To	EMPLOYER'S NAME	ADDRESS	OCCUPATION OR TYPE OF BUSINESS
Nov. 10, 49	Dec. 10, 49	G.M. CO. Manufacturing	6. 13-08 Y3 St. N.Y.C.	assembly worker
Dec. 23, 49	June 9, 50	Acety Corp.	21-27 40th St. Brooklyn, N.Y.	river
Dec. 15, 49	Dec. 16, 49	Emerson Plastic Co.	567 Third Ave. N.Y.C.	river
June 10, 50	June 30, 50	Rand Artman Co.	320 E 4th St. N.Y.C.	plumbing
July 5, 50	Aug. 23, 50	L.W. Machines, Johnson St.	Brooklyn	mach. opera
Aug. 23, 50	Aug. 25, 50	Danelli 58-85 Macpath Ave.	Brooklyn	ironing
Aug. 25, 50	May 57	Graphic Studios	126 W. 22nd St. N.Y.C.	photography

(3) Have you been out of the United States since you first arrived? Yes ☐ or No ☒ If "Yes" fill in the following information for every absence of less than 6 months.

DATE DEPARTED	DATE RETURNED	NAME OF SHIP, OR OF AIRLINE, RAILROAD COMPANY, BUS COMPANY, OR OTHER MEANS USED TO ENTER THROUGH WHICH YOU RETURNED TO THE UNITED STATES

RECEIVED

APR 22 1958

NATURALIZATION SECTION



Best Copy  
Available

- (7) Have you ever been an inmate of an insane asylum or similar institution? ☐ Yes ☒ No.
- (8) Have you ever been treated for any mental disorder? ☐ Yes ☒ No.
- (9) Are you or have you ever been a narcotic drug addict? ☐ Yes ☒ No.
- (10) Have you ever, in the United States or in any other country, been arrested, charged with violation of any law or ordinance, summoned into court as a defendant, convicted, fined, imprisoned, or placed on probation or parole, or forfeited collateral for any act involving a felony, misdemeanor, or breach of any public law or ordinance? ☐ Yes ☒ No.
- If "Yes" give the following information for every case. If necessary continue this list on another sheet of paper.

WHEN	WHERE	(City)	(State)	(Country)	OFFENSE INVOLVED	OUTCOME OF CASE
(a)						
(b)						
(c)						
(d)						
(e)						
(f)						

(11) Are deportation proceedings pending against you, or have you ever been deported or ordered deported, or have you ever applied for suspension of deportation or for pre-examination? ☐ Yes ☒ No.

(12) What organizations, clubs, or societies in the United States or in any other country have you been a member of during the last 10 years? (If none, write "none.")

(a) <u>Cinema 16, Inc., NYC</u>	(b) <u>None</u>
(c) <u>Social</u>	(d) <u>None</u>
(e) <u>None</u>	(f) <u>None</u>
(g) <u>None</u>	(h) <u>None</u>

(13) What organizations, clubs, or societies in the United States or in any other country have you been a member of before the last 10 years? (If none, write "none.")

(a) <u>None</u>	(b) <u>None</u>
(c) <u>None</u>	(d) <u>None</u>
(e) <u>None</u>	(f) <u>None</u>
(g) <u>None</u>	(h) <u>None</u>

(14) Do you owe a tax of any kind to the Federal Government? ☐ Yes ☒ No.

(15) Have you ever filed a Federal Income Tax Return? ☒ Yes ☐ No. If "Yes" give the last year filed 1957.

(16) Have you ever misrepresented yourself as a United States citizen either by voting, or by obtaining employment, a license, permit, privilege or other benefit or advantage for which only United States citizens were eligible? ☐ Yes ☒ No.

(17) Have you at any time been a member of the Communist Party in the United States or any other country? ☐ Yes ☒ No. If "Yes" give name of country and dates.

(18) Was your father or mother ever a citizen of the United States? ☐ Yes ☒ No. If "Yes" give full information.

(19) If male, did you ever register under United States Selective Service laws or draft laws? ☐ Yes ☒ No. If "Yes" give date.

Were you ever exempted from service because of conscientious objections, alienage, or other reasons? ☐ Yes ☒ No.

If "Yes" state reasons.

(20) If you ever served in the Armed Forces of the United States, state branch (Army, Navy, etc.) from 1954 to 1958.

Service No. 100 Type of separation Discharge Reason for separation, ☐ alienage; ☐ conscientious objections; ☐ other.

(21) If the law requires it, are you willing (a) to bear arms on behalf of the United States? ☒ Yes ☐ No; (b) to perform noncombatant services in the Armed Forces of the United States? ☒ Yes ☐ No; (c) to perform work of national importance under civilian direction? ☒ Yes ☐ No.

(22) Have you ever deserted from the military, air, or naval forces of the United States while this country was at war? ☐ Yes ☒ No. Have you ever left the United States or the jurisdiction of the district where you registered for the draft to avoid being drafted into the military, air, or naval forces of the United States? ☐ Yes ☒ No.

(23) The law provides that no person shall be regarded as a person of good moral character who, during the period of residence required for naturalization, is or was an habitual drunkard; has committed adultery; derived income principally from illegal gambling activities; has given false testimony for the purpose of obtaining any benefits under the immigration and naturalization laws; is or was a polygamist or practiced or advocated polygamy; is or was a prostitute, or engaged in or received support or the proceeds from prostitution or procured or imported or attempted to procure or import persons for prostitution or any other immoral purpose; or who served in the United States in any other unlawful commercialized vice; knowingly and for gain encouraged or aided any alien to enter the United States illegally; has committed a crime involving moral turpitude; or is or has been an illicit trafficker of narcotic drugs. Have you at any time, either within or outside the United States, ever been guilty of any of these acts? ☐ Yes ☒ No.

RECORD CARD—ALIEN REGISTRATION

REGISTRATION No. 73

MEKAS

44. Brook

(STREET ADDRESS)

47

Form approved  
BUDGET

Approval

DO NOT FOLD, MUTILATE  
THIS CARD.

Immigration and  
the conditions  
have any doubt.

DO NOT WRITE  
This is very  
important under the  
name of

U.S. SERVICE

Form 8-1-57  
Agency Name Check  
(8-1-57)

UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
70 COLUMBUS AVE.  
NEW YORK 23, N. Y.

678639  
File No. A 7 331 511  
Date Apr 22, 1958

DIRECTOR, FEDERAL BUREAU OF INVESTIGATION,  
DEPARTMENT OF JUSTICE  
Washington 25, D. C.

**Attention: IDENTIFICATION DIVISION**

Please furnish a copy of any criminal record shown in the fingerprint records of your Bureau concerning the following person, whose fingerprints are (not) attached:

NAME (Surname in CAPS, First, Middle) MEKAS JONAS				DATE OF BIRTH Dec. 23, 1922		SEX M	COLOR W	MARITAL STATUS S <input type="checkbox"/> X <input type="checkbox"/> M <input type="checkbox"/> D <input type="checkbox"/> W <input type="checkbox"/>	
PLACE OF BIRTH (City, Province or state & country) Lithuania				PRESENT NATIONALITY Lithuania					
ALIASES (Identify maiden names or nicknames)				PARENTS' NAMES (Include present address, if known) Povilas Mekas Elzbieta Mekiene					
HEIGHT 5'8	WEIGHT 135	EYES Blue	HAIR Blonde	COMPLEXION Fair	IDENTIFYING MARKS OR SCARS None				
RESIDENCE LAST FIVE YEARS (Street & No., RFD, etc. (City, state and country)) 1 Lorimer St. Bklyn NY 234 Linden Square Bklyn NY 05 Orchard Street New York					FROM Oct. 49 1951 1953 Apr 55		TO Nov. 49 1955 Present 1958		
PRIOR RESIDENCES IF AVAILABLE 16 West 109th St. New York City					FROM Nov. 49 July 50 Aug. 50 Dec. 50		TO Dec. 49 Aug. 50 Aug. 50 May 57		
EMPLOYMENT LAST FIVE YEARS (Employer's name and address) G I Co Mfg. Co. 13-08 73 Ave. LI NY L W Machines Johnson St. Bklyn NY Bancelli 55-85 Maspeth Ave. Bklyn NY Graphic Studios 126 W 22nd St. NYC					OCCUPATION OR PROFESSION Assembly Worker Mach Oper. Photographer				
PRIOR OCCUPATIONS (Not included in above)									
SPOUSE (Full name & other names used, & present address, if not same as above) None					DATE OF BIRTH PLACE OF BIRTH (City, province or state & country)				
ORGANIZATIONS (Include any societies, clubs, etc., with which now or previously affiliated) Cinema 15. NYC					NO ARREST RECORD 1943-1958 IDENTIFICATION DIVISION FBI				
LAST ADMISSION TO U.S. (Date, port and status)					PRIOR ENTRIES AND REASONS FOR ENTRY (Date and port or if numerous, list years when previously in U.S.)				
PREVIOUS NUMBERS ASSIGNED (Milit. S/N; passport, social security, FBI; etc., identify each)					PREVIOUS REPORTS FURNISHED BY FBI: <input type="checkbox"/> NO <input type="checkbox"/> YES If yes attach list of reports				
REASON FOR REQUEST APPLICANT FOR: NATURALIZATION					OTHER (Specify)				

RETURN TO:

(1)  
FBI — IDENTIFICATION DIVISION

Reginald L. Smith  
ASSISTANT COMMISSIONER  
INVESTIGATIONS DIVISION

(3)  
FILE COPY

# IMMIGRATION, VISA, AND ALIEN REGISTRATION

PORT OF NEW YORK, N. Y.

I CERTIFY that the immigrant named herein arrived in the United States at this port on the

S. S. USAT GEN. R. L. HOWZE

on OCT 29 1949 and was inspected by me and duly (admitted, held for PSI) OCT 29 1949

under Section 3(6) of the Immigration Act of JUN 25 1948

Immigrant Inspector.

## RECORD OF BSI

The immigrant named herein was (admitted, excluded and appeal granted.)

Date

Chairman BSI.

## RECORD OF APPEAL

Admitted Excluded Date



☐ Nonquota; Subdivision ( ) Section 4

P.L. 774

☐ Nonpreference; Quota

☐ First preference; Quota

☐ Second preference; Quota

☒ Lithuanian-Other worker, Section 6 (b) PL 774  
De facto annexed area within meaning of PL 774

IMMIGRATION VISA No. 329/2021

American Foreign Service

at Stuttgart, Germany

Date

SEEN: 1 220  
Jonas LEKAS

The bearer.

who is of Lithuanian

(Citizen or subject)

Nationality, having been born and examined, is classified as a dis-

placed person immigrant and is granted this Immigration Visa pursuant to the Immigration Act of 1924, as amended PL 774

The validity of this Immigration Visa expires 4 months from date of issue unless otherwise noted.

FEE No.  
FEE \$9.95

no fee prescribed

United States of America

Passport No.

or other travel document.

Passport waived by Secretary of State under date of September 28, 1948

(Describe)

Issued to

STATISTICS

Issued by

Date

Valid until

NOTE.—This Immigration Visa will not entitle the person to whom issued to enter the United States if upon arrival in the United States he is found to be inadmissible to the United States under the immigration laws. (Subdivision (D), sec. 2, Immigration Act of 1924.)

# APPLICATION FOR IMMIGRATION VISA AND ALIEN REGISTRATION

No. 787181

To THE AMERICAN CONSULATE AT Stuttgart, Germany

I, the undersigned APPLICANT FOR AN IMMIGRATION VISA AND ALIEN REGISTRATION, being duly sworn, state the following facts regarding myself:

I claim to be a <u>displaced person</u> <input checked="" type="checkbox"/> <u>immigrant and my claim is based on the following facts:</u>	FULL AND TRUE NAME <b>Jonas MEKAS</b>		OCCUPATION <b>student</b>	
	LAST PERMANENT RESIDENCE <b>DP Camp Schwaeb. Gmuend, Germany</b>			
Compliance with provisions of Section 2 (c) of PL 774	DATE AND PLACE OF BIRTH <b>Dec 23, 1924 at Seminiskiai/Birzai, Lithuania</b>		AGE <b>26</b>	SEX <input checked="" type="checkbox"/> M <input type="checkbox"/> F
	NATIONALITY <b>Lithuanian</b>		RACE <b>Lithuanian</b>	HAIR <b>blond</b>
Available documents required by the Department of State, Act of 1924, as amended, are filed herewith and made part hereof, as follows:	EYES <b>blue</b>		HEIGHT <b>5'8"</b>	COMPLEXION <b>red</b>
	MARKS OF IDENTIFICATION <b>none</b>			
Photostatic copy of Birth certificate	FINAL DESTINATION IN UNITED STATES <b>Chicago 21, Ill.,</b>			
	DATES OF PREVIOUS SOJOURN IN THE UNITED STATES <b>XX</b>			
Wood Conduct Certificates	THE NAMES AND ADDRESSES OF MY PARENTS ARE			
	Mother <b>Alzbieta nee JASINSKAITE</b> Address <b>unknown</b>		Father <b>Povilas MEKAS</b> Address <b>unknown</b>	
NEITHER OF MY PARENTS IS LIVING AND THE NAME, RELATIONSHIP AND ADDRESS OF NEAREST RELATIVE IN COUNTRY WHENCE I CAME IS <b>XX</b>				

That I am aware that the Deportation Act of March 4, 1929, provides in part that an alien who enters the United States in an illegal manner, or who eludes examination or inspection by immigration officials or who obtains entry to the United States by a willful false or misleading representation or willful concealment of a material fact shall be punishable by fine or imprisonment, or both; and that the Immigration Act of 1924 provides in part that a person who knowingly makes under oath any false statement in any application, affidavit, or other document required by the immigration laws or regulations issued thereunder shall be punishable by fine or imprisonment, or both;

That I have had the following excludable classes explained to me, and that, except as hereinafter noted I am not a member of any one of the following classes of individuals excluded from admission to the United States under the immigration laws: (1) idiots; (2) imbeciles; (3) feeble-minded; (4) epileptics; (5) insane persons; (6) persons having had previous attacks of insanity; (7) persons with constitutional psychopathic inferiority; (8) persons with chronic alcoholism; (9) paupers; (10) professional beggars; (11) vagrants; (12) persons afflicted with tuberculosis; (13) persons afflicted with loathsome or dangerous contagious disease; (14) persons of, or who admit committing, a crime involving moral turpitude; (15) polygamists; (16) anarchists; (17) persons who believe in or advocate the overthrow of, or violence of the Government of the United States or the assassination of public officials, or the unlawful destruction of property, or who have ever held such views; (18) persons inadmissible under the provisions of section 3 of the act of February 5, 1917; (19) persons inadmissible under the provisions of October 16, 1918, as amended; (20) prostitutes; (21) procurers; (22) contract laborers; (23) persons likely to become public charges; (24) persons previously ordered deported and permitted to leave the United States voluntarily under the order of deportation; (25) persons previously excluded from admission to the States at a port of entry; (26) persons whose passage paid by another; (27) unaccompanied children; (28) natives of Asia barred sons; (29) illiterates; (30) ineligible to citizenship; (31) persons removed from and at the expense of the United States under the provisions of section 23 of the act of February 5, 1917; (32)

22/26  
the various exceptions to the foregoing excludable classes explained to me, and that I claim to be exempt from exclusion on account of the class above, for the reasons following, to wit:

22/26 ) Exempt under EP Act of 1948

I am not a member of any other excludable class

That I have (not) been in prison or almshouse; I have (not) been in an institution or hospital for the care and treatment of the insane; my (father, mother) (have, has) (not) been in an institution for the care and treatment of the insane; I have (not) been arrested or indicted for, or convicted of, any offense; I have (not) been the beneficiary of a foreign pardon or amnesty, to wit: XX

That within the past 5 years I have (not) been affiliated with or active in (a member of, official of, a worker for) organizations devoted in whole or in part to inducing or furthering in the United States the political activities, public relations, or public policy of any other government.

That since reaching the age of 14 years I have resided at the following places, during the periods stated, to wit:  
1936-1940 Seminiskiai, Lithuania; 1940-1943 Birziai, Lith.; 1943-1944 Seminiskiai, Lith.;  
1944-1945 Elmshorn near Hamburg, Germany; 1945 Havetoft, Germ.; 1945-1946 Flensburg, Germ.  
1946 Wiesbaden, Germ.; 1946-1949 Kassel, Germ.; 1949 to date Schwab. Gmuend, Germany

That I am (married, single) and the name of my (husband, wife) is XX who was born at

; and resides at XX

That the names, dates of birth, and places of residence of my minor children are: XX

That I am able to speak, read and write the following languages or dialects: Lithuanian, French, German, English

That my port of embarkation is Bremerhaven, Germany

; I shall enter the United States at

port of New York, N.Y.

; I do (not) have a ticket through to my final destination in the United States;

passage was paid for by

International Refugee Organization

address is

That I intend to join (relative, friend)

Church World Service

address is

1054 W. 59th St., Chicago 21, Ill.,

That the names and addresses of other close relatives in the United States are:

XX

That my purpose in going to the United States is

to reside

occupation will be laborer

; I intend to engage in the following activities there: XX

to remain (permanently, temporarily)

; my education: secondary: 3 y.; university: 2 y.

That I have (not) applied for an immigration or passport visa at any American Consulate, either formally or informally. total: 11 years

Therefore, I apply for an Immigration Visa pursuant to the provisions of the Immigration Act of 1924, as amended. PL 774

Jonas Mena  
(Signature of applicant)

Subscribed and sworn to before me this 29th day of September, 1949

William C. Camacho

XX no fee paid



UNITED STATES GOVERNMENT

## Memorandum

ALL FBI INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]b6  
b7C

TO : SAC, New York, [REDACTED]

DATE: 12/6/61

FROM : SA William V. Schwaltz

b3  
b7ESUBJECT: Jonas Mekas  
[REDACTED]

On 11/30/61, William L. Martin  
furnished photographs of the subjects INS file #A7-331-511  
obtained from Sidney A. Davis, Asst Chief.  
Records Admin. & Information Sect., INS, 20 West  
Broadway, NYC.

These photos of subjects INS file are attached to  
instant memo.

SEARCHED	INDEXED
SERIALIZED	FILED
DEC 22 1961	
FBI - NEW YORK	

*[Handwritten signature]*

b3  
b7E

12/26

NY 18 (Rev 2/61)

~~Manhattan~~ BOARD OF ELECTIONS

DATE \_\_\_\_\_

REQUESTED BY W.V. Schmertz  
SECTION 34

BDL  
FILE # \_\_\_\_\_

TITLE Jones McKas

YEARS TO BE CHECKED 1958 - types

REQUEST ELECTION CHECK ON:

Jones McKas &  
ADIDAS McKas.

PRESENT ADDRESS

515 E. 13<sup>th</sup> St., nyc

YEARS AT ADDRESS ?

FORMER ADDRESS

16 W. 109<sup>th</sup> St. nyc.

" ?  
"  
"  
"

PARTY PREFERENCE ☒ BACKGROUND ☒ PHOTOGRAPHS \_\_\_\_\_

no record 1952-1961

( ) SEE OVER

CHECKED BY yc. [Signature]  
DATE 12/28/61

SEARCHED	INDEXED
SERIALIZED	FILED
DEC 29 1961	
FBI-NEW YORK	

BACKGROUND \_\_\_\_\_

NAME \_\_\_\_\_ NYS \_\_\_\_\_ NYC \_\_\_\_\_ ED \_\_\_\_\_ AGE \_\_\_\_\_ DOB \_\_\_\_\_

POB \_\_\_\_\_ SEX \_\_\_\_\_ HGT \_\_\_\_\_ HAIR \_\_\_\_\_ EYES \_\_\_\_\_ STATUS \_\_\_\_\_

LAST VOTE \_\_\_\_\_ ADDRESS \_\_\_\_\_

OCCUPATION \_\_\_\_\_

NATURALIZATION: RELATIONSHIP \_\_\_\_\_ # OF PAPERS \_\_\_\_\_

DATE \_\_\_\_\_ COURT \_\_\_\_\_ NAME \_\_\_\_\_

BACKGROUND \_\_\_\_\_

NAME \_\_\_\_\_ NYS \_\_\_\_\_ NYC \_\_\_\_\_ ED \_\_\_\_\_ AGE \_\_\_\_\_ DOB \_\_\_\_\_

POB \_\_\_\_\_ SEX \_\_\_\_\_ HGT \_\_\_\_\_ HAIR \_\_\_\_\_ EYES \_\_\_\_\_ STATUS \_\_\_\_\_

LAST VOTE \_\_\_\_\_ ADDRESS \_\_\_\_\_

OCCUPATION \_\_\_\_\_

NATURALIZATION: RELATIONSHIP \_\_\_\_\_ # OF PAPERS \_\_\_\_\_

DATE \_\_\_\_\_ COURT \_\_\_\_\_ NAME \_\_\_\_\_

BACKGROUND \_\_\_\_\_

NAME \_\_\_\_\_ NYS \_\_\_\_\_ NYC \_\_\_\_\_ ED \_\_\_\_\_ AGE \_\_\_\_\_ DOB \_\_\_\_\_

POB \_\_\_\_\_ SEX \_\_\_\_\_ HGT \_\_\_\_\_ HAIR \_\_\_\_\_ EYES \_\_\_\_\_ STATUS \_\_\_\_\_

LAST VOTE \_\_\_\_\_ ADDRESS \_\_\_\_\_

OCCUPATION \_\_\_\_\_

NATURALIZATION: RELATIONSHIP \_\_\_\_\_ # OF PAPERS \_\_\_\_\_

DATE \_\_\_\_\_ COURT \_\_\_\_\_ NAME \_\_\_\_\_

BACKGROUND \_\_\_\_\_

NAME \_\_\_\_\_ NYS \_\_\_\_\_ NYC \_\_\_\_\_ ED \_\_\_\_\_ AGE \_\_\_\_\_ DOB \_\_\_\_\_

POB \_\_\_\_\_ SEX \_\_\_\_\_ HGT \_\_\_\_\_ HAIR \_\_\_\_\_ EYES \_\_\_\_\_ STATUS \_\_\_\_\_

LAST VOTE \_\_\_\_\_ ADDRESS \_\_\_\_\_

OCCUPATION \_\_\_\_\_

NATURALIZATION: RELATIONSHIP \_\_\_\_\_ # OF PAPERS \_\_\_\_\_

DATE \_\_\_\_\_ COURT \_\_\_\_\_ NAME \_\_\_\_\_

201 East 69th Street  
New York 21, New York

P. A. Esperdy  
District Director  
New York District  
United States Department of Justice  
Immigration and Naturalization Service  
20 West Broadway  
New York 7, New York

Re: Jonas Mekas  
INS #A7 331 511

Dear Sir:

Enclosed is a letterhead memorandum, of this Bureau, dated and captioned as above, reflecting investigation of Jonas Mekas.

It is to be noted that the New York Office of the Federal Bureau of Investigation is continuing investigation of Jonas Mekas and your office will be advised of the results of this investigation.

Very truly yours,

  
H. G. FOSTER  
Special Agent in Charge

ENCLOSURE (1)

Searched \_\_\_\_\_  
Serialized   *JSK*    
Indexed         
Filed

~~CONFIDENTIAL~~

New York, New York  
December 27, 1961

ALL FBI INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

b6  
b7C

Re: Jonas Mekas

A confidential source, who has furnished reliable information in the past, advised on July 10, 1961, that [REDACTED]

b7D

A review of the Manhattan, New York, Telephone Directory shows a current listing for Jonas Mekas, 515 East 13th Street, New York City.

Mrs. Tillie Castrogiovani, Landlord, [REDACTED]

b6  
b7C

[REDACTED] advised Special Agent William V. Schmaltz on October 6, 1961, that Jonas Mekas has resided in Apartment 3, that address, for approximately two years. Mrs. Castrogiovani has observed that the subject shares the apartment with another person she believes to be the subject's brother. Mrs. Castrogiovani advised that the subject drives a green "Jeep" station wagon with a "photographic company" sign in the window. Mrs. Castrogiovani advised on October 31, 1961 that the subject pays his rent by check drawn on the Commercial Bank of North America, 1400 Broadway, New York City. The check bore account number 04-212-608-5.

~~CONFIDENTIAL~~

Searched \_\_\_\_\_  
Serialized \_\_\_\_\_  
Indexed \_\_\_\_\_  
Filed \_\_\_\_\_

b3  
b7E



~~CONFIDENTIAL~~

Jonas Mekas

Mr. Jack Gould, Assistant Manager, Commercial Bank of North America, 1400 Broadway, New York City, advised Special Agent William V. Schmaltz on November 14, 1961 that the subject has account number 04-212-608-5 at that bank. The records of the account show that the subject resides at 515 East 13th Street, New York City, and formerly resided at 95 Orchard Street and 16 West 109th Street, all of New York City. He is employed by Film Culture, 215 West 98th Street, which publishes a periodical magazine. The subject is Editor and Publisher of the firm and has been since November 24, 1954.

The N. W. Ayer and Sons Directory of Newspapers and Periodicals, 1961 issue, reflects that Film Culture is a quarterly magazine devoted to cinematic culture, which was established in 1954. Its price per issue is \$3.00 and it has an advertised circulation of 4,000. Jonas Mekas is listed as Editor and Publisher.

Records of the Credit Bureau of Greater New York, as furnished by Pauline DeFiore to Investigative Clerk John F. Good on October 4, 1961, failed to contain a credit record on Jonas Mekas.

The records of the Bureau of Motor Vehicles of New York State, as furnished by K. Robertson to Investigative Clerk Thomas I. McGuinness on November 16, 1961 and on November 29, 1961 to Investigative Clerk John T. Downey, failed to contain a current driver's license for Jonas Mekas or a 1961 registration.

A representative of the Bureau of Criminal Identification (BCI), New York City Police Department, advised Special Agent David G. Jenkins on October 16, 1961, that the files of the BCI, New York City Police Department, contain no record on Jonas Mekas.

The records of the Manhattan Board of Elections, New York, as checked by Investigative Clerk Richard K. Berry on October 9, 1961, failed to reflect a voting registration for Jonas Mekas for the years 1958, 1959 or 1960 at 515 East 13th Street, New York City.

- 2 -

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Jonas Mekas

On November 30, 1961, Special Agent William F. Martin reviewed the subject's Immigration and Naturalization Service (INS) file, number A7 331 511, which he obtained from Sidney A. Davis, Assistant Chief, Records Administration and Information Section, INS, 20 West Broadway, New York City. Subject's file reflected the following information:

The subject was born on December 23, 1922, Semeniskiai Birzai, Lithuania. He arrived in the United States on October 29, 1949 at New York, New York, and his residences in the United States since that time are listed as follows:

October 29, 1949 to November, 1949	1 Lorimer Street, Brooklyn, New York
November, 1949 to January, 1950	South 3rd Street, Brooklyn
February, 1950 to May, 1950	47½ Lorimer Street Brooklyn
May, 1950 to Spring of 1951	58-85 Maspeth Avenue, Brooklyn
Spring, 1951 to Autumn of 1953	234 Linden Street, Brooklyn
Autumn, 1953 to April, 1955	95 Orchard Street, New York City
April, 1955 to June, 1958 (last date in file)	16 West 109th Street, New York City

The subject's INS file contains the following employments listed by the subject:

- 3 -

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Jonas Mekas

November 10, 1949 to December 10, 1949

G. M. Co.  
Manufacturing Company  
13-08 73rd Avenue  
New York  
Assembly worker

December 15, 1949 to December 16, 1949

Emerson Plastic Company  
567 Third Avenue  
New York City

December 23, 1949 to June 9, 1950

Bebry Corporation  
21-22 40th Street  
Brooklyn, New York -  
Riveter

June, 1950 to June 30, 1950

David Altman and Company  
320 East 4th Street  
New York City -  
Plumbing

July, 1950 to August 23, 1950

L. W. Machines  
Johnson Street  
Brooklyn, New York -  
Machine operator

August 23, 1950 to August 25, 1950

Bancelli  
58-85 Maspeth Avenue  
Brooklyn, New York -  
Ironing

December, 1950 to May, 1957

Graphic Studios  
126 West 22nd Street  
New York City -  
Photographer

The subject's INS file reflects the subject's  
immediate relatives as:

Father:

Povilas Mekas,  
address unknown

- 4 -

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Jonas Mekas

Mother:	Elzbieta Meklene nee Jasins-Kaite, address unknown
Brother:	Adolfas Mekas (travelled to the United States with the subject)

The subject's INS file contains Certificate of Naturalization number 8015220, which was awarded to Jonas Mekas on Petition number 698639 on June 2, 1958 at the United States District Court, Southern District of New York, New York City.

The subject's file describes the subject as male, medium complexion, blue eyes, blond hair, five feet eight inches tall and 135 pounds. It indicates that the subject speaks, reads and writes Lithuanian, French, German and English.

Jonas Mekas was interviewed by Special Agent William V. Schmaltz on December 14, 1961 in the vicinity of his residence, 515 East 13th Street, New York City. The Bureau's jurisdiction in matters pertaining to the internal security of the United States was explained to Mekas and his cooperation was solicited.

Mekas was uncooperative and reticent throughout the interview and resisted efforts to draw forth information from him.

He advised that he had not received any letters or spoken face to face with any Soviet nationals, but that he had a telephone conversation with someone "connected with the Soviet Government". Mekas refused to identify the person stating that it was "purely personal and of no concern to the FBI". Mekas stated that anything he might tell a Soviet national would be of no importance or concern of the Federal Bureau of Investigation (FBI). Mekas was questioned as to

- 5 -

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Jonas Mekas

whether he had ever received any money from Soviet nationals or from the Soviet Government and he refused to answer the question. Mekas kept reiterating throughout the interview that he is only interested in "art" as a photographer and has no interest in politics. Mekas insisted that the FBI was wasting its time with him as he is a loyal American but refused to discuss any further, any dealings he might have with Soviet nationals.

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI and is loaned to your agency; it and its contents are not to be distributed outside your agency.

- 6 -

~~CONFIDENTIAL~~

DIRECTOR, FBI

12/27/61

SAC, NEW YORK [redacted] (P)

JONAS MEKAS  
[redacted]

b3  
b7E

Enclosed herewith are five copies of a letter-head memorandum dated and captioned as above.

The confidential source, [redacted]  
[redacted]

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b7D

The files of the NYO reflect that Mrs. LORA HORSLEY, [redacted] telephonically advised SA TIMOTHY J. MURPHY on 8/23/57 that SANDRA BERKOWITZ, Affiliated Film, NYC, is a "Red". She added the name JONAS MEKAS, Film Culture, 215 W. 98th Street, NYC.

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b7C

Mr. ARNOLD TARILLION, Superintendent, apartment building at [redacted] advised SA WILLIAM V. SCHMALTZ on 11/28/61 that Mrs. LORA HORSLEY, who was an occupant of [redacted] moved out of that address about six months ago and he believes she now resides with a sister somewhere in Georgia. He stated that Mrs. HORSLEY was a very irrational woman and was inclined to complain about many people to him and to anyone who would listen to her. Mr. TARILLION believed that, because of her age, she was senile and imagined wrongs done to her and the US.

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2 - Bureau (Encls. 5) (RM)  
1 - New York [redacted]

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Serialized Red  
Indexed Red  
Filed Red

WVS:llr  
(3)

12-28-61  
Clerk  
[signature]  
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NY [redacted]

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No further reference to JONAS MEKAS in files of the NYO.

The NYO will conduct further investigation and inquiry at the places of residence and employment listed by the subject in his INS file.

Upon completion of investigation of leads, the NYO will submit recommendations as to an additional interview of the subject.

It is to be noted that a copy of the enclosed letterhead memorandum is being furnished by the NYO to the local office of [redacted] for their information.

b7E

The enclosed letterhead memorandum is classified "~~Confidential~~" since the unauthorized disclosure of the information contained therein would reveal the Bureau's interest in [redacted]

b7D  
b7E

UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [redacted]

b6  
b7C

TO : SAC, New York

DATE: January 25, 1962

FROM : Director, FBI

SUBJECT: DANIEL JOSEPH BROYLES  
ALTON FRANKLIN MILLER  
MISCELLANEOUS - INFORMATION  
CONCERNING - ESPIONAGE

*Alton* *Clark P.D.*  
*Alton* *Alton, Va.*  
92-632-E42-20 p 26  
70-13184 *NT* *8*  
*Leonard Aubrey Miller*  
87-1748-256 p 5 (col)  
-270 p 11

On the afternoon of 1-16-62 captioned individuals appeared at Bureau headquarters and were interviewed by Special Agent John M. Reed. By way of background, Broyles advised he resides at [redacted] full record

He was born [redacted] in [redacted] Miller advised he was born [redacted] in [redacted] and resides at [redacted] b6 b7C

Broyles identified himself as a script writer who is endeavoring to branch out on his own and has an opportunity to obtain his first producing job with an individual who he understands was "black listed" in the 1940's in view of his Communist Party affiliations. He identified this individual as Albert Bein. Broyles said that Bein had a story which he believed concerned some individuals in a Federal prison and wanted him (Broyles) to prepare a script and produce this story as a movie. He said this will be a low-budget type film which he described as costing less than \$250,000.

Broyles said the purpose of the visit was to determine if there was any set FBI policy with regard to associating with a "known communist" and what reference, if any, could be made to the FBI in a movie concerning law enforcement. He noted that he does not know if the story makes reference to the FBI but thought that the prison system was under FBI jurisdiction. Broyles was explicitly informed as to the Bureau's responsibilities regarding the internal security of the United States, Public Law 670, covering the use of the name or initials of the FBI, and a brief summary of criminal jurisdiction. He was informed that any question regarding prisons would have to be resolved with the Bureau of Prisons. He was further informed that he should not assume that we have or have not investigated Bein whom he described as a "known communist."

1 - WFO

1-(100-109619)

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FBI - NEW YORK	
Schmaltz WWS	

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Letter to New York  
Re: DANIEL JOSEPH BROYLES  
ALTON FRANKLIN MILLER

The conversation of Broyles and Miller then turned to some generalities which they thought should be brought to the attention of the FBI. During the verbose comments they made reference to an Anatole Schlosser (spelling per Broyles) who is affiliated with the Dupont Theater and Carnegie Hall Cinema, New York City. He commented that Schlosser's activities are always "in the interest of art" and frequently criticized and that the FBI would "undoubtedly have a file on him."

Broyles also mentioned a Jonas Mekas from New York who recently produced a low-budget film called "Guns of the Trees." Mekas had recently been interviewed by a New York FBI Agent named Schwartz (believed to be Special Agent William V. Schmaltz). Broyles said Mekas had told him that the Agent questioned him concerning any money he had received from Russia or any contact he had had with representatives of the Russian government. Mekas, according to Broyles, has the "mind of a child and is a true artist." Mekas, according to Broyles, did not cooperate with the Agent and will not be any more cooperative in any future contacts. When queried as to why he was not cooperative if the Agent was merely doing his job, Broyles noted that it apparently pertained to some money Mekas had received; however, Mekas receives money from many sources and individuals "because he is an artist."

Broyles said that he himself had acted in the movie "Guns of the Trees" but was left on the cutting room floor. He indicated it is a hard movie to understand and will undoubtedly raise much criticism. It reportedly will open in three or four weeks at "The Art House, Worcester, Massachusetts, and that it will undoubtedly be picketed by members of the John Birch Society as it protests the democratic structure of government from an aesthetic viewpoint. He felt that certain people might possibly attempt to suppress the showing of this movie which he claimed was censorship and desired the Bureau be alert to this situation so that they could afford the theater appropriate protection. Position of the Bureau in such matters as this was thoroughly explained to Broyles.

Letter to New York  
Re: DANIEL JOSEPH BROYLES  
ALTON FRANKLIN MILLER

The remainder of the conversation reverted to Broyles' ambitions as a script writer and his possible future association with Albert Bein if he agrees to write the script for his story. He said he wanted to be on record now with the FBI, in the event he was ever called before some Congressional Committee, that his association was strictly business insofar as he is concerned. He also identified Gregori Chukrhai, New York City, a friend of Mekas whom he met on one occasion and Conrad Cowen who is associated with the Soviet American Fund Alliance, 7444 Riggs Place, Washington, D. C., as persons he has recently come in contact with either through Mekas or [redacted]

[redacted] He was informed his contact with the Bureau would be made a matter of record.

Bufiles contain no records identifiable with Broyles, Miller, Schlosser, Chukrhai, or Cowen. Albert Bein [redacted]

[redacted] He has been identified as having been a member of the Communist Party in Hollywood in the late 1930's and early 1940's. Jonas Mekas is the subject of Bufile [redacted] He was interviewed by Special Agent Schmaltz of the New York Office on 12-14-61 concerning a [redacted]

[redacted] Mekas was uncooperative and reticent throughout the interview and resisted efforts to elicit any information from him. Mekas commented throughout the interview that he was only interested in "art" as a photographer and had no interest in politics. He claimed to be a loyal American but refused to discuss [redacted]

[redacted] Bureau desires no investigation in this matter and above is being furnished for your information, and indexing.

UNITED STATES GOVERNMENT

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [redacted]

b6  
b7C

# Memorandum

TO : SAC New York [redacted]  
FROM : SA William V. Schwartz #34

DATE: 12/29/61

b3  
b7E

SUBJECT: Jonas Mekas  
[redacted]

SA William V. Schwartz, attempts to contact principal of High School of Fashion Industries, 225 W. 14th St. NYC on 12/29/61 to obtain info re: showing of subjects' film "Dance in the Trees" at the school. School was closed for holiday. Principal not at school.

[redacted]  
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*Schwartz*  
34  
DEC 29 1961  
FBI NEW YORK  
*[Signature]*

UNITED STATES GOVERNMENT

# Memorandum

ALL FBI INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

b6  
b7C

TO : SAC, NEW YORK [REDACTED]

DATE: 2/21/62

FROM : SA WILLIAM V. SCHMALTZ (#34) -E

b3  
b7E

SUBJECT: JONAS MEKAS  
[REDACTED]

Re NY letter to the Bureau, 12/27/61 and  
Bulet to NY, 1/25/62.

ReBulet advised that it desired no further  
investigation in this case. Results of this investigation  
prior to Bulet are being set forth for information.

Employments of Subject as  
Listed in INS File

1. G.M. Company Manufacturing, Inc.,  
43-10 21st Street,  
Long Island City, Queens, NY

Mrs. ELIZABETH GRAHAM, Office Manager of the  
above company, advised on 1/16/62, that the records of that  
company reflect that the subject was employed as an  
assembly worker from 11/9/49 to 12/9/49, when he was  
laid off. His residences were listed as 1 Meserole Street,  
Brooklyn, NY and 307 South 5th Street, Brooklyn, NY, Room 18.  
There was nothing else in the records of the company  
concerning the subject.

2. Bebry Bedding Company,  
21-22 40th Avenue,  
Long Island City, Queens, NY

JOSEPH BERCK, President of Durocraft Products, Inc.,  
21-22 40th Avenue, Long Island City, Queens, NY, advised  
on 1/24/62, that the Bebry Bedding Company was now at 192  
Lexington Avenue, NYC.

① - New York [REDACTED]

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Chief Clerk  
Close Case on this.

2/21/62  
[Signature]

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FEB 21 1962	
FBI - NEW YORK	

WVS:lg  
(1) [Signature]



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Miss SUSAN JUDENBERG, Secretary of Bebry Bedding Company, 192 Lexington Avenue, NYC, advised on 1/25/62, that the company factory moved to Hobart Avenue and East 5th Street, Bayone, New Jersey in 1958. She further advised that there are no records reflecting employments past five years and that mostly new employees were hired for the Bayone, New Jersey factory.

3. Emerson Plastic Company  
567 Third Avenue,  
NYC

Mr. JOSEPH ROSENBERG, owner of Pelzer Printers and Stationers Company and who is also owner of the building at 567 Third Avenue, NYC, advised on 1/5/62, that he purchased the building four years ago. He stated that the Emerson Plastic Company went out of business before he purchased the building. He further advised that the Triangle Lithoplate Service, which is now at 675 Third Avenue, was in the building at the same time as the Emerson Plastic Company.

JOSEPH CONSENTINO, partner of Triangle Lithoplate Service, 675 Third Avenue, NYC, advised on 1/5/62, that the Emerson Plastic Company was at 567 Third Avenue, in 1949 but went out of business around 1954. Mr. CONSENTINO did not know the subject nor could he recall any of the other employees of the Emerson Plastic Company.

4. David Altman Company,  
320 East 4th Street,  
NYC

SEYMOUR ALTMAN, President of D and A Plumbing and Heating, Inc., 702 East 12th Street, NYC, advised on 1/24/62, that his records reflect that the subject worked for his father, DAVID ALTMAN at 320 East 4th Street, NYC for three days during the week beginning 6/18/50, job not given. Mr. ALTMAN further advised that his father is now deceased and no one now with the company worked for his father.

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5. L. W. Machines,  
Johnson Street,  
Brooklyn, NY

Mr. LEO WEISS, President of L. W. Machines and Manufacturing Corp., 150-50 12th Avenue, Whitestone, NY, advised on 1/17/62, that his company is not identical with the L. W. Machine of Johnson Street, Brooklyn, which he heard had gone out of business about five years ago. Mr. WEISS further advised that he used to receive mail meant for the L. W. Machine Company but could not recall the exact address on Johnson Street.

6. Albert Bianculli Manufacturing Company,  
58-85 Maspeth Avenue,  
Queens, New York

On 1/16/62, VALERIE ZITIKAS, Seamstress of the above company, advised that she recalled two MEKAS brothers living at 58-85 Maspeth Avenue, on the first floor for about one year, about ten years ago. She stated that she did not recall these brothers working for the Albert Bianculli Company, which is at the rear of the above address.

7. Graphic Studios  
126 West 22nd Street,  
NYC

Mr. LEONARD L. PERSKIE, owner of the above company, advised on 12/20/61, that the subject was employed as an errand boy and later as a photographer for his company from 12/12/50 to 1957. The records of the company lists the subject's Social Security Number as 072-26-9970.

Mr. PERSKIE referred to the subject as an "offbeat" character - very radical in thinking, who was an excellent photographer and a good employee.

NY

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Mr. PERSKIE stated that the subject was very unsociable and was never close to anyone at work. The subject left to publish "Film Culture" magazine which reviews movies. Mr. PERSKIE further advised that he received an invitation, from the subject, for himself and his wife to see a preview of the movie "Guns in the Trees" 225 West 24th Street, NYC, around the first week of December, 1961. Mr. PERSKIE stated that he and his wife attended the preview and observed that the picture was a collection of scenes and incidents photographed about NYC.

*Sat the High School of Fashion Industries*

Residences of the Subject as Listed in  
Subject's INS file and Records of  
G.M. Company Manufacturing, Incorporated

1. 1 Lorimer Street,  
Brooklyn, NY

Observation on 12/19/61, reflected no residences in that block containing 1 Lorimer Street, only factory buildings.

2. 47½ Lorimer Street,  
Brooklyn, NY

Mrs. KAY PETROW, owner for the past nine years, advised on 12/19/61, that the subject has not resided at that address within the last nine years. The previous owners, whose name she could not recall, now resided in Florida.

JOSEPH WOOD, owner of 47 Lorimer Street, Brooklyn, advised on 12/19/61, that he has lived at the above address for the past 20 years. He could not recall ever having heard the subject's name.

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3. 1 Meserole Street,  
Brooklyn, NY

On 1/16/62, FRANCISCO ORTIZ, Superintendent, (new resident) and following two, 20 year residents, ISADORE TRITT and BELLA KALINOWSKY advised that they could not recall the subject's name or that he ever resided at that address.

4. 234 Linden Street,  
Brooklyn, NY

MARY RODGERS, owner of the above apartment house, advised on 1/16/62, that she recalls that the subject and his brother, ADOLFAS, lived in an apartment at that address for about two months in approximately 1953. Miss RODGERS stated that she did not like the subject but could give no special reason.

5. 95 Orchard Street,  
NYC

CONSTANTIN POLONSKY, Superintendent at the above address, advised on 1/17/62, that the subject lived in Apartment 9 at that address for approximately one year about six years ago. Mr. POLONSKY was unable to recall anything about the subject. He stated in conclusion that all tenants in the building are new since the subject resided there except shopkeeper, IRVING SCHAFFER, who maintains a lady's wear shop on the first floor.

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Mr. SHAFFER advised on the same date that he could not recall the subject.

6. 16 West 109th Street,  
NYC

Mr. RAPHAEL BROOKS, Building Manager of the above address, advised on 1/17/62, that he recalls that two men named MEKAS lived in the building for about three years. They left around 1958 and Mr. BROOKS did not know where they moved to. Mr. BROOKS stated that he knew nothing about these two men named MEKAS and that there had been a complete changeover in tenants since 1958.

The following additional investigation was conducted:

Mr. MICHAEL KATSOFF, Principal of the High School of Fashion Industries, 225 West 24th Street, NYC, advised on 1/5/62, that movies are shown in the auditorium of the school by "Cinema 16", which has a permit on file with the school custodial engineer.  
**Mr. Gordon Lee.**

Mr. GORDON LEE, Custodial Engineer, at the above school, advised on 1/5/62, that "Cinema 16" has a permit on file in the school for showing movies. This permit reflected that "Cinema 16" is located at 175 Lexington Avenue, NYC. Its officers are AMOS VOGEL-Director and MARCIA VOGEL-Secretary. They both reside at 15 Washington Place, NYC. Mr. LEE further advised that the movie "Guns in the Trees" was presented during the first week of December, 1961. Mr. LEE knew nothing about the movie nor had he ever heard of the subject.

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Mr. A. J. STEAD, Assistant Vice President, Chase Manhattan Bank, 23rd Street and Fifth Avenue, NYC, advised on 12/20/61, that there is no open or closed account, checking or savings in the subject's name at his bank.

The records of CSNY-1 as checked by IC THOMAS ~~XXXX~~ GUINNESS on 12/28/61, contain no record of the subject's employments as listed above.

The records of the Credit Bureau of Greater NY as furnished by PAULINE DE FIORE to IC JOHN J. CAREY on 12/28/61, contain no record on the subject's employments as listed above.



UNITED STATES GOVERNMENT

# Memorandum

TO : SAC, New York, [redacted]

DATE: 4/26/62.

FROM : SA William V. Schmalz

b3  
b7E

SUBJECT: Jonas Mekas.

[redacted]

It is requested that this case be reopened so that the NYO may comply with Bureau's request for a closing report.

Case originally closed as case agent believed Bureau wanted no further investigation in this case as instructions set forth in last NY pag 3 of Bulet to New York, 1/25/62.

4/27/62  
4/26/62  
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SERIALIZED FILED  
APR 27 1962  
FBI - NEW YORK  
Schmalz W3

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FBI - NEW YORK  
Schmalz W3

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0-1 dated 4/25/62  
recd. 4/26/62  
letter by  
4/26/62

DIRECTOR, FBI [redacted]

5/4/62

SAC, NEW YORK [redacted] (c)

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b7E

JONAS MEKAS  
[redacted]

ReNYlet to Bureau, 11/27/61 and Bulet to NY, 1/25/62  
captioned "DANIEL JOSEPH DROYLES, ALTON FRANKLIN  
MILLER, MISCELLANEOUS- INFORMATION CONCERNING-ESPIONAGE";  
Re: O-1 dated 4/25/62.

The last paragraph, page three of ReBulet instructed  
that the Bureau desired no investigation in this matter. It  
was the understanding of the NYO that such instructions pertain  
to the subject and no investigation was conducted in the instant  
case subsequent to the NYO receiving the reBulet.

Prior to receiving reBulet, investigation was conducted  
and inquiry made at employments and residences listed by the  
subject in his INS file.

In most cases, the subjects employment was verified  
but because of very short periods of employment and because  
of the time elapsed, there were no persons available who  
were able to comment further on the subject other than that  
he was so employed.

Inquiry at the places of residence listed by the  
subject in most cases was negative. In those places where  
it was definitely established that the subject did reside,  
no pertinent information could be obtained concerning the  
subject.

In view of the subjects uncooperative attitude when  
first interviewed and because of the information contained in  
reBulet, an additional interview of the subject is not being  
recommended at this time and this case is being placed in a  
closed status. The NYO will be alert, however, for any information  
concerning the subject which would indicate that further  
investigation was warranted.

2- Bureau [redacted] (RM)  
1- New York [redacted]

WVS:rah  
(3)  
[signature]

Chief Clerk:  
Close Case on this

Searched  
[initials]  
5/4/62  
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[initials]  
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SAC, NEW YORK [redacted]

May 21, 1962

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saa MEFRIL F. PERST, (343)

[redacted]

Source

[redacted]

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Reliability

Furnished reliable information  
in the past.

Date of Activity

[redacted]

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[redacted]

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[redacted]

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JONAS MEKAS

[redacted]

b6  
b7C  
b7D

[redacted]

- 1 - New York
- ① - New York
- 1 - New York
- 1 - New York
- (4)

MFP:mfr

[redacted]

(JONAS MEKAS)

[redacted]

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MAY 22 1962	
FBI - NEW YORK	

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8/17/62

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 07-02-2014 BY [redacted]

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SAC, NEW YORK [redacted]

8/14/62

SA WILLIAM F. DESMOND, JR. #343

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b7C  
b7E

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Source:

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Date:

Reliability:

Has furnished reliable  
information in the past.

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SERIALIZED  
11-1-62  
OFFICE NEW YORK  
[initials]

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SAC, NEW YORK [redacted]

12/17/62

SA WILLIAM F. DESMOND, JR. #343

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Source:  
Date:  
Reliability:

[redacted]  
Has furnished reliable  
information in the past.

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1 - [redacted] (Hokas)  
1 - [redacted] #341  
1 - [redacted] Inv.

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[redacted]

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FBI - NEW YORK	

*W. Schmalzer*

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY  

b6  
b7C

**Hearing Set for 4  
On 'Obscene' Film**

Three men and woman charged with showing an obscene film Tuesday night in the Bowery Theatre, 4 St. Mark's Place, were paroled in Criminal Court yesterday to await hearing March 16. They were Florence Karpe, 22, of 25 Ferry St.; Gerry Sims, 33, artists of 337 E. Fifth St.; Kenneth Jacobs, 30, of 25 Ferry St., and Jonas Mekas, 41, film makers of 515 E. 13th St.

CLIPPING FROM THE

NY Daily News.

EDITION                     

DATE 3/5/64.

PAGE                     

FORWARDED BY NY DIVISION                     

NOT FORWARDED BY NY DIVISION X

SEARCHED.....INDEXED.....	
SERIALIZED.....	FILED.....
MAR 10 1964	
FBI - NEW YORK	

*Schwartz* *lws*

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b7E



## 'Guns of the Trees' Is Perplexing Offbeat

By KATE CAMERON

The 55th Street Playhouse is inaugurating an interesting presentation of a film series, by a group of young Americans who are experimenting in avantgarde forms of projection on offbeat subjects.

Their first production was exhibited last evening to an audience made up for the most part of young students of stage and screen especially interested in the new wave of American films.

THE INITIAL PROGRAM consisted of screening Jonas Mekas' production "Guns of the Trees"

and a discussion afterwards, with the producer-director explaining the controversial subject and its manner of presentation.

The title, "Guns of the Trees," is as offbeat as the film, as I fail to catch its meaning. Little attention is paid to story or continuity, although a few individual players project the author's ideas.

BLANK SPACES between the action are used for recitation of Allen Ginsberg's far-out poetic interludes. A musical background that varies with the changing scenes livens up action that is at times more static than pliant.

New York City is the back-

"Guns of the Trees," produced and directed by Jonas Mekas with the collaboration of Adolfas Mekas and Sheldon Rochlin. Presented at the 55th St. Playhouse. Running time: 1 hour, 15 minutes.

THE CAST:

Ben Carruthers  
France Sullman  
Araus Speare Julliard  
Adolfas Mekas

ground for the Mekas camera, which moves up and down and over the town, picking up incidents and movements that motivate the producer director's idea of film-making. This may not be to everyone's taste, but has a primitive quality reminiscent of the early silent films which one may see only in museums these days.

Mekas' production is not being rated by stars as it is more of a demonstration for the classroom or, how pictures may be made than a commercial product of the theatre.

CLIPPING FROM THE

NY

*Daily News*

EDITION

DATE

*3/5/64.*

PAGE

FORWARDED BY NY DIVISION

NOT FORWARDED BY NY DIVISION ☒

SEARCHED INDEXED  
SERIALIZED FILED  
MAR 10 1964  
FBI - NEW YORK  
*Schmidt*

UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

b6  
b7C

TO : SAC, NEW YORK  
(ATT: SA W.V. SCHMALTZ)

DATE: 3/17/65

FROM : SUPVR. MICHAEL M. O'ROURKE (# 12)

SUBJECT: PROPOSED ARTICLE, "NEW YORK  
TIMES" MAGAZINE SECTION BY  
MR. LEVY CONCERNING JONAS MEKAS

Mr. LEVY, telephone OR 5-1558, stated he is a free-lance writer, preparing an article on JONAS MEKAS for the Magazine Section of the "New York Times."

He stated that he has information from JONAS MEKAS referring to a contact by an Agent "SCHWARTZ" of this office on the lower East Side of New York. Agent SCHWARTZ asked him if he was still associated with the Soviets and further, if he had received any money from the Soviets for the work he had performed. Mr. LEVY stated he was calling to verify this information or to accept a denial of the same.

File NY [REDACTED] is attached in case that JONAS MEKAS was interviewed by an Agent of this office and further, the above information furnished by him to Mr. LEVY is, in fact, correct. It is suggested that Mr. LEVY be contacted and simply told that he was contacted by an Agent of this office concerning an official investigative matter and strongly suggested that contents of discussion be deleted from his proposed article.

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*Levy Contacted 3/24/65 after he returned call made 3/18/65. He was advised that MEKAS was contacted concerning an official investigation. It was suggested*

MMO:R:mje  
(1)

*Any reference to this contact might better be deleted from the article and he indicated that he would be inclined to delete this but make no definite commitment.*

W.V. SCHMALTZ  
#34/1034/1

SEARCHED	INDEXED
SERIALIZED	FILED
MAR 17 1965	
FBI - NEW YORK	

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b7E

DIRECTOR, FBI [redacted]

3/26/65

SAC, NEW YORK [redacted]

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JONAS MEKAS  
[redacted]

On 3/17/65, Mr. (FNU) LEVY, a free lance writer who is preparing an article for the magazine section of the "New York Times", contacted this office. He stated that the article would concern subject. He said that subject stated that he was interviewed by an agent "SCHWARTZ" of the NYO on the Lower East Side, NY, at one time and SCHWARTZ asked him if he was still associated with the Soviets and further, if he had received any money from the Soviets for the work he had performed. Mr. LEVY wanted to verify this information or accept a denial that this interview had ever taken place.

Mr. LEVY was told that MEKAS had been contacted by a Special Agent of the FBI in connection with an official investigation and that the nature of the matter could not be disclosed as information contained in the files of the FBI was confidential. It was tactfully suggested to LEVY that any reference to contact on the part of the FBI with MEKAS be omitted from any article which he might be writing and LEVY indicated that he would make a recommendation that any reference to this contact be omitted from the article when submitting the article to his editors at the "New York Times".

Submitted for information.

2 - Bureau (RM)  
1 - New York

EPG:htc  
(3)

[redacted]  
Searched \_\_\_\_\_  
Serialized \_\_\_\_\_  
Indexed \_\_\_\_\_  
Filed \_\_\_\_\_  
[Handwritten signature]

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UNITED STATES GOVERNMENT

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [redacted]

b6  
b7C

11/21 Memorandum

TO : SAC, New York. [redacted]  
FROM : SA William V. Schmatz, #344.  
SUBJECT: Jonas Mekas,  
[redacted]

DATE: 11/17/67.

b3  
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Sgt. Thomas Courtenay, BSS, NYC PD furnished  
attached report to SA. August J. Micek on  
10/27/67.

Attached report prepared by Detective  
Eugene Chimmis, BSS

Sgt. Courtenay contacted on 11/17/67 and thanked  
for info.

Info re radiotransmitters furnished to Alfred T.  
Pitts, Engr in charge, Federal Communications Commission,  
641 Washington St., NYC. on 11/17/67.

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*Index attached*

Attachment - 1

SEARCHED	INDEXED
SERIALIZED	FILED
NOV 20 1967	
FBI - NEW YORK	

*[Signature]*



5010-108

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

b6  
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10/20/67 - Friday - received information about contents of loft, 4th floor [redacted], Man. Attempted to enter loft at 2:00 P.M. with fireman on a routine fire inspection. Could not gain entrance at this time.

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10/23/67 - Monday - went to fire house, 155 Mercer St. Attempted to gain entrance again, with fireman, but loft was unoccupied. At approximately 10:00 A.M., Ladder 20 at 155 Mercer St. received a report of fire on the 3rd and 4th floor of loft building. [redacted]

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[redacted] This building has two artists in residence, one on the second floor and one on the 3rd floor.)

The ladder company responded to the alarm and I was able to enter the loft at this time.

The rear of the floor is partitioned to form a small office equipped with desk, electric typewriter and signs stating "Cinema Engage Film Prods." and "Bi Continental Films" Box 5, N.Y. 10012, N.Y. There are several anti-war posters on the walls - all written in Italian (copy of one is attached.)

The front portion of the floor has a partition on the south side, to form a bathroom, dark room and kitchen. This section of the loft contains large amounts of anti-war movie film (16 and 35 mm) and many reels of recording tape (typical title "Silent Revolution") also contains: a professional movie splicer and reviewer (Moviola Mod. UD 20 cs), a 16 mm sound projector, 3 radio transmitters (Bendix Transmitter Group Mod. OA864/FPS 14, two Art-13 military transmitters) and a "dynamotor" used in this operation, six high wattage amplifiers, a record turntable and three studio type tape recorders.

The building is owned by a Mrs. Gemma Morino, [redacted]

b6  
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This floor is rented by Miss Solange Marcin. She also has an apartment on the [redacted].

Information from other occupants of [redacted] indicates that Miss Marcin does not live there but the loft is occupied by a male, white, named Evyves De Laurot, and a female, white, Delores Salvinni.

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- 1) Dun & Bradstreet has no record of either companies.
- 2) County Clerk (Man.) records indicate Certificate of Incorporation #003662 was issued on April 18, 1958 to the Bi Continental Film Productions, 16 West 109 St., Man., in the name of Jonas Mekas, same address.
- 3) Credit Bureau check shows no record on Evyves DeLaurot, Delores Salvinni and Gamma Morino.

1-14-70

OK to group for

P 2

Collins

1.

Jonas Mekas latest address - 125 West 41st St. shows that he is 44/45 years of age, and is a producer of avant garde movies. Film critic for "Village Voice", editor of quarterly magazine "Film Culture" and president of "New America Cinema Group". He was arrested on 3/5/64 and again on 3/15/64 in the East Village for showing obscene films. He has a civil suit pending (4/25/66) for \$457.24 by Filtered Water Service Corp.

Miss Solange Marcin. [redacted] Her family resides at [redacted] She is 28/29 years, single, and a [redacted] since [redacted] Her salary is about [redacted] She has been living at [redacted] since about July 1962. She applied for employment with [redacted] in February, 1963. She has good credit at [redacted]

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9/30/68

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b7C

Records, NY County Clerk's Office, were reviewed on 8/27/68, but contained no information concerning Fluxhouse Cooperative Inc.

(Jonas)  
(MEKAS)

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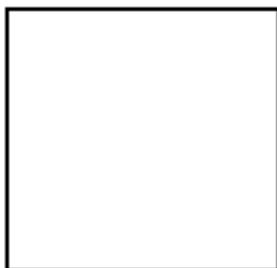
W. B. Schmalzer WIS

NY [redacted]

On 9/6/68, [redacted]

[redacted]  
NYC (protect identity) advised SA WARREN J. RICKER that the  
[redacted]

[redacted]  
[redacted] (protect  
identity) advised on 9/11/68, that Fluxhouse Cooperative,  
Inc. has the following checking accounts at the bank:



He advised that there is little activity in the accounts and he knows almost nothing about the company except that it seems to be operated by "Bohemian types". He reported that he understood the company was formed to buy up old loft type buildings in the area near Greenwich Village and the East Village and then to convert these buildings into communal type cooperatives. He stated that he understands that the cooperative is or was in some way affiliated with Film-Makers' Cinematheque, 80 Wooster Street, NYC, producers of avant garde films.

Bank records reflect that the account Fluxhouse Cooperative #1 address listed as 349 West Broadway, NYC, was opened on 6/25/68. A description of the business was set forth as:

Cooperative building Sales and Retails

The officers of the cooperative were listed as the following:

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NY [redacted]

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President  
Secretary  
Vice-President

GEORGE MACIUNAS  
JONAS MEKAS  
ROBERT M. WATTS

The Fluxhouse Cooperative, Inc. Account #2 was opened on 1/3/68. The address for the account is listed in bank records as 80 Wooster Street, NYC, telephone 925-6898. In a statement filed with the bank on 6/28/68, the officers of the company are listed as:

President  
Treasurer  
Secretary

GEORGE MACIUNAS  
SHAEL SHAPIRO  
JUDITH REICHLER

According to bank records, Fluxhouse Cooperative III address listed as 80 Wooster Street, telephone 925-2250, opened an account with the bank on 7/12/68. The officers of the company were listed as follows in a statement filed with the bank on 7/2/68:

President  
Vice-President  
Secretary  
Treasurer  
Assistant Treasurers

GEORGE MACIUNAS  
ROBERT WATTS  
JONAS MEKAS  
DONALD GANGEMI  
VIRGINIA ADMIRAL  
ELAINE STARKMAN

NYO indices contain no record concerning Fluxhouse Cooperative, Inc. and also no references to Film Makers' Cinematheque. Concerning the officers of Fluxhouse Cooperative, NYO indices reflect the following:

JONAS MEKAS is apparently identical with NY file [redacted] //

VIRGINIA ADMIRAL may be identical with the subject of NY file [redacted]

[redacted] is possibly identical with NY file [redacted]

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NY

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Investigation in this matter by Division #III has failed to develop any information indicating any contact or association between subject and Soviet personnel. It is noted, however, that subject may in some way be associated with or involved in SDS activity. Accordingly, it is recommended that this matter be reassigned to Division #IV for appropriate review and recommendations as to the course of possible future investigation in this matter.

UNITED STATES GOVERNMENT

# Memorandum

ALL FBI INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY  

b6  
b7C

TO : SAC NEW YORK  

FROM : SA JOHN T. DOWNNEY (43)

SUBJECT: JONAS MEKAS  
 

DATE: 2/7/69

INDEX

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b7E

John Adams, Supv, FBI Philadelphia telephoned Ask 43 on 2/6/69 for any possible information in possession of the NYO regarding a film entitled "The Belle". The film was described by Adams as anti-US Marine Corp, anti war type, which depicted alleged brutality by the USMC. Adams added that the film is <sup>believed</sup> the work of "Film Makers Corporation of NYC". NYO indexes negative for movie or for this Corp.

Ernie Milner, Asst Chief of Security Dept. ONI, NYO telephoned the writer subsequently on the same day re above movie. Milner said movie was a version of a 1963 Off Broadway Play of the same title and that subject Mekas was <sup>either</sup> the Editor, Director or in some way connected with this movie. Milner was furnished background & descriptive data re subject. Milner noted that FBI, PH and, ONI, PH were presently conducting a joint investigation of this movie and related matters. PH, FBI advised 2/6/69.

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SEARCHED	INDEXED
SERIALIZED	FILED
FEB 7 1969	
FBI - NEW YORK	



5010-108

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

b6  
b7C

TO : SAC, NEW YORK (157-4166)(P)

DATE: 8/18/69

FROM : SA JOHN TRACY CURTIN #43

SUBJECT: [REDACTED]

b3  
b6  
b7C  
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On 8/12/69 MR. WILLIAM PIPER, National Pictures Export Company, 530 5TH Avenue, NYC, advised JONAS MEKAS, Film Makers Corporation, 175 Lexington Avenue, NYC, might very possibly be able to furnish information regarding the subject.

On 8/18/69 efforts to locate the individual KEKAS at 175 Lexington Ave., NYC negative but the writer was advised to leave a message at the Chelsea Hotel and the FILM MAKERS CINEMATECQUE inasmuch as NEKAS periodically checks at both locations for messages.

On 8/18/69 MEKAS telephonically contacted the writer and advised he did not know the subject, but should he learn his whereabouts he would contact the FBI.

[REDACTED] (JONAS MEKAS)

b3  
b7E

43R

344

SEARCHED	INDEXED
SERIALIZED	FILED
FBI - NEW YORK	



5010-108

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan



UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

b6  
b7C

TO : SAC, NEW YORK [REDACTED] #343

DATE: 9/2/70

FROM : SA LEON R. JANNS #343

b3  
b7E

SUBJECT: "VIENYBE"  
[REDACTED]  
(OO: New York)

"VIENYBE" is a Lithuanian language newspaper published in Brooklyn, New York.

Attached is a translation of this newspaper. Only those portions which would be of interest to the individual files are attached. The entire newspaper is not translated, only those portions which appear to be of interest.

This translation was received from SOPHIA Y. SALIBA, Bureau Interpreter and Translator, Miami Office.

The newspaper is maintained in the 1B section of this file.

① - [REDACTED] (LITHUANIAN ACTIVITIES) #331 (P.DONEGAN)  
(J. MEKAS) (Closed)

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b7E

LRJ:lj  
(3)

CO  
PV

LRJ:lj



5010-108

SEARCHED.....INDEXED.....  
SERIALIZED.....FILED.....  
SEP 2 - 1970  
FBI - NEW YORK

b3  
b7E

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

Items of interest in

VIENYBE  
March 27, 1970

Page 2, col. 1

A J. VALAITIS is mentioned as a member of the committee of the "Lithuanian Fund" which takes charge of distributing the profits of the Lithuanian Fund. There were 43 requests for various projects, 30 of which were supported. A total of \$33,300 was distributed.

Pages 1, 6 and 7 are devoted to the Soviet Lithuanian exhibit in Expo 70.

Page 12, col. 1

JONAS MEKAS has been made Director of the New York Film Museum, whose headquarters are at 425 Lafayette Street near 8th Street. The poems by JONAS MEKAS will soon be published by "Vaga" in Vilnius. MEKAS is preparing to go to Lithuania to make a film.

UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

b6  
b7C

TO : SAC, NEW YORK (100-1166) #343

DATE: 11/12/70

FROM : SA LEON R. JANNIS #343

SUBJECT: "LAISVE", THE LITHUANIAN SEMI-WEEKLY  
LITHUANIAN COOPERATIVE PUBLISHING SOCIETY, INC.

[REDACTED]  
(OO:NY)

b3  
b7E

A characterization of "LAISVE" is available  
in the steno pool if needed.

Attached is a translation of this newspaper.  
Only those portions which appear to be of interest  
are translated and are attached.

This translation was received from SOPHIA  
Y. SALIBA, Bureau Interpreter and Translator, Miami Office.

The newspaper is maintained in the 12 section of  
this file.

1 - [REDACTED] (DANIEL BERRIGAN)  
1 - [REDACTED] (PHILIP BONOSKY)  
1 - [REDACTED] (BLACK PANTHERS)  
1 - [REDACTED] (J. SIURBA)  
1 - [REDACTED] (LDS)  
1 - [REDACTED] (LITHUANIAN ACTIVITIES)  
1 - [REDACTED] (UN PERSONNEL, USSR)  
1 - [REDACTED] (A. SALCIUS)  
1 - [REDACTED] (B. KERSHULIS)  
1 - [REDACTED] (W. KERSHULIS)  
1 - [REDACTED] (JONAS MEKAS) (CLOSED)  
1 - [REDACTED] (JURGIS MACIUNAS)

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b7E

LRJ:lj  
(13)

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b7E

[REDACTED]

SEARCHED.....	INDEXED.....
SERIALIZED.....	FILED.....
NOV 12 1970	
FBI - NEW YORK	

*[Signature]*



5010-108

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

September 1, 1970  
Page 2, cols. 6-7

O. MARTIN writes about her first trip to Lithuania. She was born in the U.S. and used to dream about visiting the land of her fathers. This summer, that dream was realized. She describes the reception the tourists received, the song and dance festival, several places she visited.

"And so our visit ended," she writes, "and it was time for us to go home. I was so fascinated with Lithuania that I hated to leave it. It seemed that I wanted to remain in the land of my fathers forever. Here, where a person lives truly free: if you want to, you can believe, if you don't want to, you don't have to. Here, where the government concerns itself with the young people, with educating them. Here, you don't have to be a child of wealthy parents to get an education. Here, the old people are taken care of properly, too."

"And so our visit ended. Friends escorted us to the airport. There, we said goodbye until we met again, which may happen. if it does not, one can dream."

September 1, 1970  
Page 3, col. 1

There is a photograph of VILJAMAS (WILLIAM) SHMOLSTYGAS, Professor at Penn State, who attended an international conference on Baltic languages which was held in Vilnius University. He is shown in the company of two Soviet professors, VYTAUTAS MAZDULIS and JONAS KAZLAUSKAS.

September 1, 1970  
Page 4, cols. 1-3  
(Summary)

In his column, "Reflections about Lithuanians in New York", ALMUS SHALCHIUS writes that "Literature and Culture", a Lithuanian publication published in Vilnius, August 15, quotes a letter by JONAS MEKAS, N. Y. poet, to HENRIKAS NAGYS, editor of a newspaper, "Independent Lithuania", published in Montreal. The editor of the Vilnius publication says that MEKAS, is a Lithuanian liberal, who speaks in the name of clear-minded Westerners. He believes in progress, freedom of nations, democracy, and is opposed to imperialism and bloodshed. SHALCHIUS says that MEKAS writes for "Village

Voice", a New York weekly, is a pioneer of "Cinematheque", a film movement, and one of the founders and directors of the avant-garde Film Museum. The fact that he was quoted in "Literature and Culture" attracted the attention of correspondents of the big New York newspapers in Moscow.

---

JURGIS MACHIUNAS, talented architect and designer who lives in New York, has been invited to give a return showing of the work of his group, FLUX, in Koelne, Stuttgart and Bonn. The work of his group was shown in Europe several years ago and attracted a great deal of attention.

---

Not long ago, the New York Museum began to require payment to enter. However, because of pressure from the Art Workers' Coalition, those who cannot pay are admitted free.

At that time, the "New York Times" carried an article about one of the leaders of the coalition, named KES ZAPKUF, who is really KESTUTIS ZAPKUS, who was educated in the Chicago schools and is now living in the New York art section, Soho, and is teaching art in New York University. According to American critics, ZAPKUS is considered one of the 10 most important young American artists. His works are hung in the most important New York museums.

## Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]b6  
b7E

TO : SAC, NEW YORK (100-1166) #343

DATE: 3/1/71

FROM : SA LEON R. JANNIS #343

SUBJECT: "LAISVE", THE LITHUANIAN SEMI-WEEKLY  
LITHUANIAN COOPERATIVE PUBLISHING SOCIETY, INC.[REDACTED]  
(OO:NY)b3  
b7E

A characterization of "LAISVE" is available  
in the steno pool if needed.

Attached is a translation of this newspaper.  
Only those portions which appear to be of interest  
are translated and are attached.

This translation was received from SOPHIA  
Y. SALIBA, Bureau Interpreter and Translator, Miami Office.

The newspaper is maintained in the 1B section of  
this file.

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(LITHUANIAN ACTIVITIES)  
(P. LAPE)  
(VERA BUNKUS)  
(VALYS BUNKUS)  
(J. LUKOSHEVICHUS)  
(A. LAURINCHYUKAS)  
(J. MEKAS) (Closed)

b3  
b7ELRJ:lj  
(8)

SEARCHED	INDEXED
SERIALIZED	FILED
MAR 05 1971	
FBI - NEW YORK	

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Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan



December 18, 1970  
Page 2, col. 1

An editorial entitled "A Victory of the Reactionaries" criticizes the United States for not being able to control the Jewish Fascists, who have been attacking Soviet establishments in the U.S. Recently Moscow announced that the Bolshoi Opera and Ballet company would not appear in the U.S. because the U.S. could not guarantee the safety of its members. Whenever American groups go to the Soviet Union, they are warmly received. It appears that the cultural exchange program will go down the drain unless the U.S. does something to control its hooligans.

Dec. 18, 1970  
Page 6, cols. 1-5

This article is reprinted from "Gimtasis Krastas", a newspaper published in Soviet Lithuania and gives the impressions of JONAS LUKOSHEVICHIOUS from Vilnius obtained during his visit in New York. The article opens with a description of Wall Street at night, where he was taken by ALBERTAS LAURINCHIUKAS, New York correspondent for "Moscow News". LUKOSHEVICHIOUS describes the quiet deserted street and buildings, which are unguarded, for all security is electronically controlled.

The streets of New York remind him of a cake which has been cut up in pieces, not only because of their geometric pattern but also because their boundaries look as if they were cut by a knife.

He then describes the meetings with Lithuanians in New York. He writes:

"In New York, they began as soon as I arrived, when I heard the voice of A. LAURINCHIUKAS in the Hotel New Yorker: 'How goes it?'

"And they ended when a whole group rushed to see me off in the plane. It is impossible to mention all the meetings, and one can talk only about the most clearly remembered.

"For example, like the evening spent in the hall of the newspaper "Laisve". Here assembled the ever-active

A. BIMBA, Mrs. E. MIZARA, A. PETRIK, Mrs. M. STENSLER--many of whom I knew from their visits to Lithuania and others whom I knew only by name. As the evening progressed according to the American tempo, you became acquainted with a person one minute, you talked with him for five, and then comes another new acquaintance and another conversation. There were no formulas, empty words, long speeches. And that evening was impressed on my mind as one of the most important and most profitable. It is one thing when you talk to readers of your newspaper when they are touring Lithuania, and an entirely different thing when you meet them in a group, mingle with them and hear their actual words.

"That evening, it was very pleasant to see once again our Song Festival, which MILDRED STENSLER, the choir director had brought back with her. It seems that in Vilnis, she was not loaded down with photo equipment as our professional photographers are: the sound of a small camera was heard, but the results are lovely. Pictures of the Song Festival in Vilnius appeared on the screen in a most expressive fashion. Not a single person sitting in the hall recognizes himself...

"It is pleasant and heart-warming that people who visited Lithuania brought back a piece of its soul and are sharing it with others.

"Meetings with the "Laisve" people did not end that evening. On a beautiful autumn Sunday, we got into ILSE's and ANTANAS BIMBA's car and drove a few score miles out of the city--to the "Laisve" picnic.

"The leisurely drive out of the city is also a special page in the life of America. And it would not be true or a misrepresentation to say that it was a boring page.

"All along the way, like mushrooms which spring up after the rain, there were little restaurants, eating places--just come, eat and rest. Gas stations appeared frequently and along with them, small service stations.

"America is a country of automobiles, and they dictate their own requirements, which means that there have to be means of servicing them--beginning with sponges for cleaning their

windows and ending with open air theaters where films can be seen without getting out of the car.

"In general, there are many things which are done here without getting out of the car.

"From the expressway, we turn into an unusual hilly area. This is Chiurlius' farm. This is the end of our journey and already there are many rows of cars. And then we hear:

"Hello, there!"

"It's a long time since we have seen each other, but you don't seem to have changed a bit."

"Most of the men who are there have gray hair and their wives are with them. But there is joking and activity, which would be typical of much younger people.

"POVILAS VENTARUSHES around, all heated up. Today, his job is a hard one. Taking care of the bar is just one of his duties.

"The picnic progresses as usual. On a long table under the trees, there are steaming Lithuanian sausages. After the food, which is eaten without any urging, there are speeches, for they come from afar not only to eat but to discuss business matters.

"When ANTANAS BIMBA speaks, all remain quiet, for this man always has something worthwhile to say.

"The picnic is over. The Lithuanians have socialized and chatted. Funds have been collected for "Laisve".

"...When we talk and write about the activists in the progressive movement, we frequently do not pay enough attention to one of their talents: that of finding something in common to talk about with people of various types. Without that ability, people will not understand you, will not believe you and you will not be able to collect money for your newspaper.

"And without them, without their contributions, nothing can be done.

"To go back, ANTANAS BIMBA says, 'One of the most difficult things to talk about and one that has to be mentioned frequently is money. But that is essential.'

\*\*\*\*\*

"The distance is about 1½ kilometers.

"The time it takes is about an hour.

through New York  
"That is the speed at which we traveled/to see JONAS MEKAS. That was one of those 'pleasant' hours when one machine was next to another, like sardines in a can, and it wasn't possible to go back or go ahead.

"ALMUS SHALCHIUS who was driving nervously said:

"We are devilishly late, and it is so close."

"Just leave your car and we can go on foot," I suggest.

"ALMUS just twitches his moustache. It is not much of a joke. Sometimes it happens when the streets get jammed this way, one has to sit for hours and keep blowing his horn. Finally, the street clears and in the Soch (?) section of the artists' quarter, we begin to move ahead faster.

"We first began to talk with JONAS MEKAS, one of the creators of the avantgarde films in the U.S., on the street.

"This ~~fat~~ thin, long-haired, nervous and sensitive person does not seem to be compatible somehow with the noisy streets and the tall buildings.

"The interview is quite spontaneous.

"What are you busy with principally at this time?"

"'An avantgarde film museum,' replies the cinematographer, 'which should open up in a couple of weeks. There is no end of work to it.'

"'How was this museum organized? What are its principles?'

"'Five persons have been collecting material in every country for several years. We meet every six months and have discussions. We have collected about 300 different films in that time. People who visit the museum will be able to see them. At the same time, we have a study center where there is some literature about avantgarde films. As a matter of fact, this is going to be the biggest collection of material about avantgarde films in the world.' "

UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 01-29-2015 BY [REDACTED]

b6  
b7C

TO : SAC, NEW YORK

DATE: 5/31/72

FROM : SAC, CHICAGO [REDACTED] (RUC)

b3  
b7E

SUBJECT: JONAS (JOHN) MEKAS  
[REDACTED]

[REDACTED]

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b7C  
b7D

[REDACTED]

b6  
b7C  
b7D

[REDACTED]

b6  
b7C  
b7D

(2) - New York (RM)

3 - Chicago

(1 - A)

(1 - A)

JFG:flk

(5)



5010-108-02

*Subj. is known to NYO  
as film collector & producer.  
was previously intod &  
not cooperative.  
No action nec.  
JFG:flk*

SEARCHED	INDEXED
SERIALIZED	FILED
JUN 5 1972	
FBI - NEW YORK	

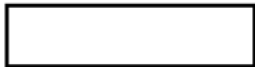
*Conquest*

b3  
b7D  
b7E

*Action? NO*

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan





b3  
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The records of the Chicago Office failed to disclose any identifiable information pertaining to captioned subject.

The above information is being furnished to the New York Office for whatever action it deems advisable.

NON-SYMBOL INFORMANT ADMINISTRATIVE PAGE

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SAC [redacted] #343

8/8/72

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SA LEON R. JANNS #343

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Source  
Date contacted  
Contacted by  
Reliability

[redacted]  
SA LEON R. JANNS  
Has furnished reliable  
information in the past.

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INFORMATION CONCERNING JONAS MEKAS

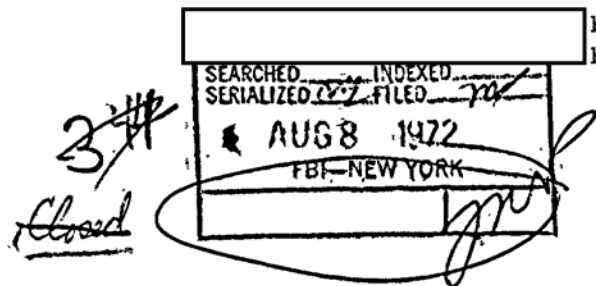
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① [redacted] (JONAS MEKAS)  
1 [redacted] (ZENON MIKOLAJCZYK)  
1 [redacted]

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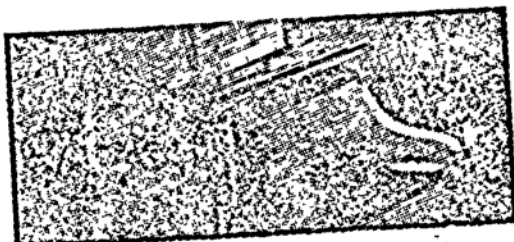
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# The Christian Science Monitor

February 27, 1971



By Louis Melonçon

## Sisters in song

Christa Ludwig (left) sings Charlotte, and Judith Blegen is her sister Sophie in the Metropolitan Opera's new production of Massenet's "Werther," discussed in the adjoining column.

admirably.

One of the strengths of this performance stemmed from the stage action. Mr. Deiber contributed a sense of natural happening and movement which intensified appreciably what drama there was. Indeed, he accomplished much in pulling the whole performance together, even to alleviating most of the static elements lurking within it.

Sixty years have passed since "Werther" disappeared from the Metropolitan repertory. The City Opera revival in 1947 did not ingratiate audiences sufficiently to demand continuing it long in the repertory. The sorrows of Werther in this tale of frustrated love may weigh as heavily on the opera as on the hero.

## Mekas film's Cuban theme

By David Sterritt

Even in this time when the movies often seem dominated by superextravaganzas, under/overground sexploits, and genre quickies, there are still a few isolated film artists who are willing to turn their talents to the documentary form. One of these is Adolfo Mekas, significant figure on the experimental-film scene.

His latest effort is a straightforward though sympathetic report on the current state of the revolution in Cuba. It was produced, written, directed, and edited by Mr. Mekas, David C. Stone, and Barbara Stone.

"Companeras and Companeros," was shot during a five-month period in 1969. Its American crew moved through four of Cuba's six provinces, living with and filming five groups of young people. There is a 36-member army brigade which prides itself on its championship sugarcane-cutting technique; a group of "orientadores" specially trained to aid rural peasants; a group of volunteer agricultural

workers in an isolated area; a team of engineering students working on the productivity of the sugar-mill town they live in; and a coed boarding school whose students become actively involved in various scientific-economic problems.

Mr. Mekas and his coworkers obviously admire the Castro revolution as much as they respect the Cuban people themselves. Yet their film seems more instructive than propagandistic, perhaps because of the cinematic economy and skill its makers have brought to bear in showing some of the more pleasant surface aspects of their subject, while verbally comparing the images on screen with descriptions of what reportedly used to be.

Nor do the filmmakers make any overt claims to total objectivity. Their message is slanted, but it is openly and consistently slanted. And insofar as it is couched in intelligent and visually coherent reportage it gives insight on aspects of Castro's Cuba attracting some young Americans.

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SAC [redacted] #343

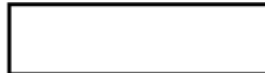
10/16/72

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Source  
Date contacted  
Contacted by  
Reliability



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information in the past.

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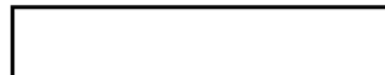
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1- [redacted] (A. MEKAS)  
1- [redacted] (LITHUANIAN ACTIVITIES) #331  
1- [redacted] (A. SINKEVICHUS) #343  
1- [redacted] (INV) #331

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LRJ:lj  
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UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

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b7C

TO : SAC NEW YORK [REDACTED] #343

DATE: 11/28/72

FROM : SA LEON R. JANNIS #343

SUBJECT: [REDACTED]

b3  
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Source: [REDACTED]

Reliability:

Who has furnished reliable  
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Date advised: [REDACTED]

Classification:

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1 - [REDACTED] (E. YUSHKIS) #343  
1 - [REDACTED] (D. BANIONIS) #331  
① - [REDACTED] (J. MEKAS) #341

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LRJ:lj  
(5)

SEARCHED	INDEXED
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#341

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan



UNITED STATES GOVERNMENT

# Memorandum

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DATE 04-15-2014 BY [REDACTED]

b6  
b7C

TO : SAC NEW YORK [REDACTED] #343

DATE: 11/28/72

FROM : SA LEON R. JANNIS #343

b3  
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SUBJECT: [REDACTED] aka

Source:  
Reliability:

[REDACTED]  
Who has furnished reliable  
information in the past.

Date advised:  
Classification:

[REDACTED]  
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(V. ZENKEVICHUS) #343

[REDACTED]  
(E. YUSHKIS) #343  
(D. BANIONIS) #331  
(J. MEKAS) #341  
(B. KERSHULIS) #343

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UNITED STATES GOVERNMENT

# Memorandum

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DATE 04-15-2014 BY [redacted]

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TO : SAC NEW YORK [redacted] #343

DATE: 11/29/72

FROM : SA LEON R. JANNIS #343

SUBJECT: [redacted] aka

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Source: [redacted]

Reliability:

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information in the past.

Date advised: [redacted]

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1 - [redacted] (V. ZENKEVICHUS) #343  
① - [redacted] (J. MEKAS) #341  
1 - [redacted] (D. BANIONIS) #331  
1 - [redacted] (N. LOGINOV) #344  
1 - [redacted]  
1 - [redacted] (V. BAYDASHIN) #343  
1 - [redacted] (T. KOLESNICHENKO) #343  
1 - [redacted] (B. KERSHULIS) #343  
1 - [redacted] (W. KERSHULIS) #343  
1 - [redacted] (A. BIMBA) #45  
1 - [redacted] (E. YUSHKIS) #343  
1 - [redacted] (L. KAVALAUSKAS-BELTE) #341  
1 - [redacted] (A. SALCIUS) #343

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LRJ:lj  
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UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

*J*

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TO : SAC NEW YORK [REDACTED] #343

DATE: 11/29/72

FROM : SA LEON R. JANNIS #343

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SUBJECT: [REDACTED] aka

Source: [REDACTED]  
Reliability: Who has furnished reliable information in the past.  
Date advised: [REDACTED]  
Classification: ~~"Secret-No Foreign Dissemination"~~

b7E

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1 - [REDACTED] (S. NARKELIUNAITE) (ADM) #343  
1 - [REDACTED]  
1 - [REDACTED] (D. BANIONIS) #331  
① - [REDACTED] (J. MEKAS) #341  
1 - [REDACTED] (V. ZENKEVICHUS) #343  
1 - [REDACTED] (E. YUSHKIS) #343

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LRJ:lj  
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[REDACTED]

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*[Signature]*

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UNITED STATES GOVERNMENT

# Memorandum

TO : SAC [redacted] #341

DATE: 3/7/73

FROM : SA LEON R. JANNIS #343

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SUBJECT: JONAS MEKAS  
[redacted]

Source  
Date contacted  
Contacted by  
Reliability

[redacted]

SA LEON R. JANNIS  
Has furnished reliable  
information in the past.

b7D

[redacted] furnished an 18 page article concerning  
the subject which appeared in the 1/6/73 issue of the  
magazine "The New Yorker" and which is attached to this  
memorandum. The article is being submitted for information.

*(1A Exhibit made)*

1 - [redacted] (INV) #343

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LRJ:slf  
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*#341*

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SERIALIZED	FILED
MAR 13 1973	
FBI - NEW YORK	

*108*

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UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY [REDACTED]

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TO : SAC, NEW YORK [REDACTED] #3B5

DATE: 9/18/73

FROM : SA LEON R. JANNIS #3B5

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SUBJECT: [REDACTED]

Source  
Date advised  
Reliability

[REDACTED]  
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- (1) Information should be classified or not classified,  
based on what degree of damage, if any, could reasonably be  
expected to result from unauthorized disclosure of the information;
- (2) If the information could be paraphrased so that  
the source will not be compromised, classification to protect  
the source is not needed.

However, any information which discloses the Bureau's  
investigative interest in a foreign official or establishment  
should ordinarily be classified at least "Confidential".

The phrase "No Foreign Dissemination" should be used  
whenever the information is classified at any level on the basis  
that it tends to reveal the identity of the source.

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① [REDACTED] (J. MEKAS) #3B3  
1 - [REDACTED] (V. KOSOVAN) #3B5  
LPJ:slf  
(3)

[REDACTED]

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SEP 18 1973	
FBI-NEW YORK	

#3B3

UNITED STATES GOVERNMENT

# Memorandum

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 04-15-2014 BY ADG [redacted]

b6  
b7C

TO : SAC, NEW YORK [redacted] #3B5

DATE: 10/4/73

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b7C  
b7E

FROM : SA LEON R. JANNIS #3B5

SUBJECT: [redacted]

Source  
Date advised  
Reliability

[redacted]  
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that it tends to reveal the identity of the source.

1 - [redacted] (E. MIZARA) #3B10  
1 - [redacted] (V. ZENKEVICHUS) #3B5  
1 - [redacted]  
1 - [redacted] (A. BIMBA) #3B10  
1 - [redacted] (E. YUSHKIS) #3B5  
1 - [redacted] (J. MEKAS) #3B3

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SEARCHED	INDEXED
SERIALIZED	FILED
OCT 4 - 1973	
FBI-NEW YORK	

LRJ:slf  
(7)

#3B3

UNITED STATES GOVERNMENT

# Memorandum

~~SECRET~~

TO : SAC, NEW YORK [ ] #3B5

DATE: 10/1/74

FROM : SA LEON R. JANNS #3B5

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-15-2014 by: [ ]

b3  
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SUBJECT: [ ]

Source [ ]  
Date advised [ ]  
Reliability [ ] Has furnished reliable  
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1 - [ ]  
① - [ ] (J. MEKAS) #3B3  
1 - [ ] (V. ZENKEVICHUS) #3B5  
1 - [ ] (R. MALISHAUSKAS) #3B5  
1 - [ ] (V. KRYLOV) #3B5

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LRJ:slf  
(6)

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Date of Declassification: Indefinite

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UNITED STATES GOVERNMENT

# Memorandum

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FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

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TO : X SAC, NEW YORK [redacted] #35

DATE: 9/16/76

FROM : SA LEON R. JANNIS #35

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 6)  
DATE 07-03-2014 by: [redacted]

SUBJECT: [redacted]  
[redacted]  
[redacted]

X Source  
Date advised  
Reliability

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X 1 - [redacted] (A. SALCIUS) #35  
X 1 - [redacted] (J. MEKAS)  
1 - [redacted] (G. GUSEVA) #35

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LRJ:slf  
(4)  
*ly*

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SEP 16 1976	
FBI - NEW YORK	

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5010-110

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UNITED STATES GOVERNMENT

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FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [ ]

TO : X SAC, NEW YORK [ ] #35

DATE: 9/22/76

FROM : SA [ ]

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DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X human (1, 6)  
DATE 07-03-2014 by: [ ]

SUBJECT: [ ]

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X 1 [ ] (R. MALISHAUSKAS) #35  
X 1 [ ] (VOS Tourist Group) #39  
1 [ ]  
1 [ ] (J. MEKAS)

LRJ:slf  
(5)

*[Handwritten signature]*

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Date of Declassification Indefinite



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b7E

NY 64 (Rev. 5/1/74)

UNITED STATES GOVERNMENT

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DATE 04-29-2021 BY: [REDACTED]

X SAC, NEW YORK [REDACTED]

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DATE: 10/6/76

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EXEMPTION CODE: 50X(1, 6)  
DATE 12-12-2014 by: [REDACTED]

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SUBJECT: [REDACTED]

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Reliability

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X 1 [REDACTED] (I. ANDRONOV) #35  
1 [REDACTED] (L. ROMANOV) #36  
1 [REDACTED] (V. KOBYSH) #35  
1 [REDACTED] (A. SALCIUS) #35  
1 [REDACTED] (I. MCKAS) #35  
1 - [REDACTED]  
1 - [REDACTED] (VOS TOUR GROUP) #39

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(8)

NEW YORK

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Total Deleted Page(s) = 10  
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Page 5 ~ b3; b6; b7C; b7E;  
Page 6 ~ b3; b6; b7C; b7E;  
Page 9 ~ b3; b6; b7C; b7E;  
Page 11 ~ b3; b6; b7C; b7E;  
Page 13 ~ b3; b6; b7C; b7E;  
Page 15 ~ b3; b6; b7C; b7E;  
Page 18 ~ b3; b6; b7C; b7E;  
Page 20 ~ b3; b6; b7C; b7E;  
Page 31 ~ b3; b6; b7C; b7E;

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X Deleted Page(s) X  
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UNITED STATES GOVERNMENT

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DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1-6)  
DATE 07-03-2014 BY: [redacted]

TO : X SAC, NEW YORK [redacted] #35

DATE: 12/6/76

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b6  
b7C  
b7E

FROM : SA [redacted] #35

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

JUNE

SUBJECT:

[redacted]  
[redacted]

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Reliability

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IRJ:slf  
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[signature]

[redacted]

(cc)

~~SECRET~~

Classified by [redacted]  
Exempt from GDS, Category 2 & 3  
Date of Declassification Indefinite



NY 54 (Rev. 5/1/74)

UNITED STATES GOVERNMENT

# Memorandum

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 5)  
DATE 07-03-2014 BY: [REDACTED]

~~SECRET~~

TO : SAC, NEW YORK [REDACTED]

DATE: 12/17/76

FROM : SA [REDACTED]

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [REDACTED]

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SUBJECT: JONAS MEKAS  
[REDACTED]

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Source  
Date advised  
Reliability

Has furnished reliable  
information in the past.

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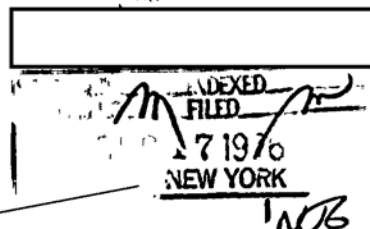
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Classified by [REDACTED]  
Exempt from GDS, Category 2 & 3  
Date of Declassification Indefinite

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan



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NY 64 (Rev. 5/1/74)

UNITED STATES GOVERNMENT

# Memorandum

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DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 6)  
DATE 07-03-2014 BY: [REDACTED]  
DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [REDACTED]

SAC, NEW YORK [REDACTED]

#35

DATE: 11/23/76

SA [REDACTED]

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Date advised  
Reliability

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(J. MEKAS) #35

LRJ:slf  
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SEARCHED INDEXED  
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NOV 23 1976  
FBI - NEW YORK

~~SECRET~~

Classified by [REDACTED]  
Exempt from GDS, Category 2 & 3  
Date of Declassification Indefinite

NY 154 (Rev. 5/1/74)

UNITED STATES GOVERNMENT

# Memorandum

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EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 6)  
DATE 07-03-2014 BY: [redacted]

TO : SAC, NEW YORK [redacted] #35

DATE: MAR 9 1977

FROM : SA [redacted]

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

~~SECRET~~

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SUBJECT: JOHN MEKAS  
[redacted]

ALL INFORMATION CONTAINED  
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WHERE SHOWN OTHERWISE

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Source  
Date advised  
Reliability

[redacted]

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~~SECRET~~

Classified by [redacted]  
Exempt from GDS, Category 2 & 3  
Date of Declassification Indefinite  
Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

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[redacted]  
MAR 9 1977  
FBI-NEW YORK  
[redacted]



NY 154 (Rev. 5/1/74)

UNITED STATES GOVERNMENT

# Memorandum

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DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 6)  
DATE 07-03-2014 BY: [REDACTED]

~~SECRET~~

TO : SAC, NEW YORK [REDACTED]

DATE: MAR 9 1977

FROM : SA [REDACTED]

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [REDACTED]

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SUBJECT: JONAS MEKAS  
[REDACTED]

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Source  
Date advised  
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Classified by [REDACTED]  
Exempt from GDS, Category 2 & 3  
Date of Declassification Indefinite  
Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan



INDEXED  
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1977  
NEW YORK

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
DECLASSIFICATION AUTHORITY DERIVED FROM: AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY:   
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1,6)  
DATE 07-03-2014 BY:   
FBI INFORMATION ONLY

UNITED STATES GOVERNMENT

# Memorandum

~~SECRET~~

TO : SAC, NEW YORK  #35

DATE: 3/18/77

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FROM : SA

## JUNE

SUBJECT:

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Source   
Date advised   
Reliability  Has furnished reliable  
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Classified by   
Exempt from GDS, Category 2 & 3  
Date of Declassification Indefinite



18

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

NY 54 (Rev. 5/1/74)

UNITED STATES GOVERNMENT

# Memorandum

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EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 6)  
DATE 07-03-2014 BY: [redacted]

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

TO : X SAC, NEW YORK [redacted] #35

DATE: 3/18/77

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FROM : SA [redacted] #35

## JUNE

SUBJECT:

(U) ALL INFORMATION CONTAINED  
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Source  
Date advised  
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① - [redacted] (JOHN MEKAS) #35

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~~SECRET~~

Classified by [redacted]  
Exempt from GDS, Category 2 & 3  
Date of Declassification Indefinite

MAR 18 1977

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

NY 154 (Rev. 5/1/74)

UNITED STATES GOVERNMENT

# Memorandum

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DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 6)  
DATE 07-03-2014 BY: [redacted]

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

TO : ~~X~~ SAC, NEW YORK [redacted] #35

DATE: 3/18/77

FROM : SA [redacted] #35

## JUNE

SUBJECT:

ALL INFORMATION CONTAINED  
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~~X~~ Source  
Date advised  
Reliability

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LRJ:slf  
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MAR 18 1977

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Classified by [redacted]  
Exempt from GDS, Category 2 & 3  
Date of Declassification Indefinite



5010-110

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

154 (Rev. 5/1/74)

UNITED STATES GOVERNMENT

# Memorandum

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DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 6)  
DATE 07-03-2014 BY: [redacted]

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

DATE: 4/13/77

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## JUNE

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WHERE SHOWN OTHERWISE

TO : X SAC, NEW YORK [redacted] #35

FROM : SA [redacted] #35

SUBJECT: [redacted]  
[redacted]  
[redacted]

Source  
Date advised  
Reliability

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Date of Declassification Indefinite



Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

UNITED STATES GOVERNMENT

DATE: 6/2/77

~~SECRET~~

# memorandum

REPLY TO  
ATTN OF:

SA [REDACTED] #35

SUBJECT:

JOHN MEKAS  
[REDACTED]

TO: SAC, NEW YORK [REDACTED]

Source  
Date Advised  
Reliability

[REDACTED]  
Has furnished reliable  
information in the past.

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X (1, 6)  
DATE 07-08-2014 [REDACTED]

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~~SECRET~~

Classified by [REDACTED]  
Exempt from GDS, Category 2&3  
Date of Declassification: Indefinite

(ce)

JUN 2 1977

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112



DATE: 6/13/77

~~SECRET~~

memorandum

REPLY TO  
ATTN OF:

SA [REDACTED]

#35

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JUNE

SUBJECT:

JOHN MEKAS

TO: SAC, NEW YORK [REDACTED]

Source  
Date Advised  
Reliability

[REDACTED]  
Has furnished reliable  
information in the past.

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AUTHORITY DERIVED FROM:  
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EXEMPTION CODE: 50X (1, 6)  
DATE 07-03-2014 by: [REDACTED]

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JUN 14 1977

FBI-NEW YORK

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Date of Declassification: Indefinite



Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM 10  
(REV. 7-76)  
GSA FPMR (41 CFR)  
5010-112



DATE: JUN 13 1977

~~SECRET~~

memorandum  
JUNE

REPLY TO  
ATTN OF:

SA [REDACTED]

#35

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SUBJECT:

JOHN MEKAS

TO: SAC, NEW YORK [REDACTED]

Source  
Date Advised  
Reliability

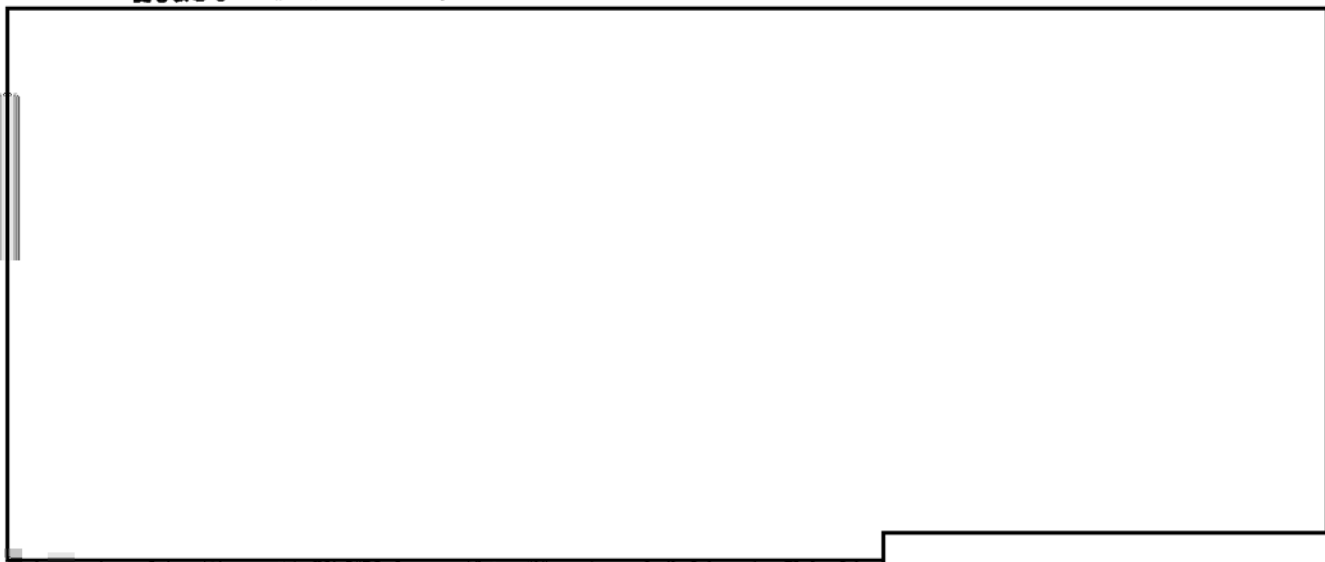
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DATE 07-03-2014 by: [REDACTED]

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JUN 14 1977

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Classified by [REDACTED]

Exempt from GDS, Category 2&3

Date of Declassification: Indefinite

FBI-NEW YORK

126



Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM  
(REV. 7-76)  
GSA FPMR (41 CFR)  
5010-112

DATE: 6/29/77

~~SECRET~~

memorandum

REPLY TO  
ATTN OF:

SA [redacted] #35  
SA [redacted] #35

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SUBJECT:

JOHN MEKAS

TO: SAC, NEW YORK [redacted]

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVES FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

X Source  
Date Advised  
Reliability

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SEARCHED INDEXED  
SERIALIZED FILED  
JUN 29 1977  
FBI - NEW YORK

~~SECRET~~

Classified by [redacted]  
Exempt from GDS, Category 2&3  
Date of Declassification: Indefinite

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Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM  
(REV. 7-76)  
GSA FPMR (41 CFR)  
5010-112

UNITED STATES GOVERNMENT

DATE: 8/1/77

~~SECRET~~

memorandum

REPLY TO  
ATTN OF: SA [redacted] #35

SUBJECT: JOHN MEKAS  
[redacted]

TO: SAC, NEW YORK [redacted]

X  
Source  
Date Advised  
Reliability

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Classified by [redacted]  
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Date of Declassification: Indefinite

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SERIALIZED [checked] FILED [checked]  
AUG 1 1977  
FBI-NEW YORK  
[signature]

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112



UNITED STATES GOVERNMENT

# memorandum

## JUNE

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DATE: OCT 17 1977

~~SECRET~~

REPLY TO: SA [REDACTED] #35

SUBJECT: JOHN MEKAS  
( [REDACTED] )

TO: SAC, NEW YORK [REDACTED] #35

Source  
Date Advised  
Reliability  
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AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 BY: [REDACTED]

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Classified by [REDACTED]  
Exempt from GDS, Category 2&3  
Date of Declassification: Indefinite

OCT 17 1977

FBI-NEW YORK

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112



DATE: OCT 20 1977

~~SECRET~~

memorandum

REPLY TO  
ATTN OF:

SA [redacted] #35

SUBJECT: JOHN MEKAS

X [redacted] ( )

TO: SAC, NEW YORK [redacted] #35

X Source  
Date Advised  
Reliability

[redacted]  
Has furnished reliable  
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AUTHORITY DERIVED FROM:  
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Classified by [redacted] (C)  
Exempt from GDS, Category 2&3  
Date of Declassification: Indefinite

OCT 20 1977

FBI-NEW YORK

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112



# memorandum

## JUNE

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DATE: NOV 4 1977 ~~SECRET~~  
REPLY TO: SA [redacted] #35  
SUBJECT: JONAS MEKAS  
X [redacted]  
TO: SAC, NEW YORK [redacted] #35

Source  
Date Advised  
Reliability

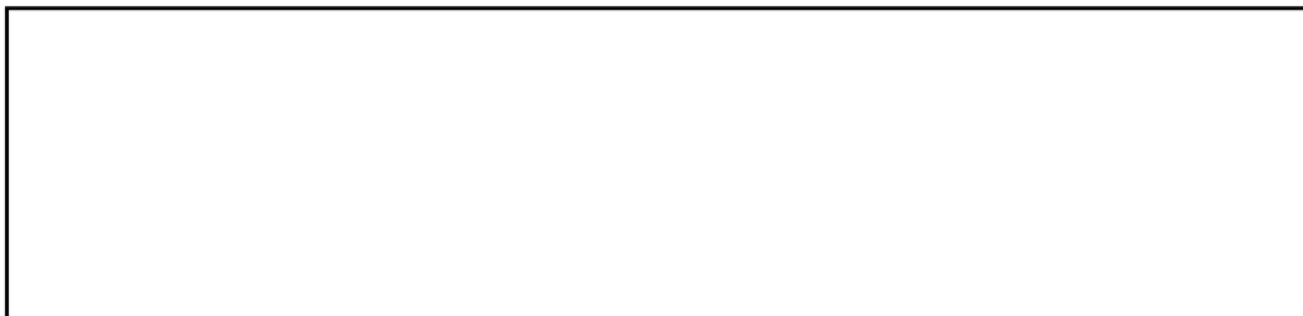
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DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

THIS SERIAL IS NOT TO BE TRANSMITTED TO RESIDENT AGENCIES

Attached is information furnished by the above source.

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~~SECRET~~  
Classified by [redacted] (ce)  
Exempt from GDS, Category 2&3  
Date of Declassification: Indefinite

SERIALIZED <u>EN</u> FILED <u>6/4</u>
NOV 4 1977
FBI-NEW YORK



Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112

# memorandum

## JUNE

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DATE: 11/8/77  
REPLY TO: SA [redacted] #35  
SUBJECT: [redacted] ( [redacted] )  
TO: SAC, NEW YORK [redacted]

~~SECRET~~

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 BY: [redacted]

Source [redacted]  
Date Advised [redacted]  
Reliability [redacted] Has furnished reliable  
information in the past.

THIS SERIAL IS NOT TO BE TRANSMITTED TO RESIDENT AGENCIES

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~~SECRET~~  
Classified by [redacted]  
Exempt from GDS, Category 2&3  
Date of Declassification: Indefinite

NOV 10 1977

FBI-NEW YORK

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112





UNITED STATES GOVERNMENT

# memorandum

DATE: 11/10/72

~~SECRET~~

REPLY TO  
ATTN OF: SA [redacted]

#35

SUBJECT: *D. Mekas*  
[redacted]

## JUNE

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TO: SAC, NEW YORK

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

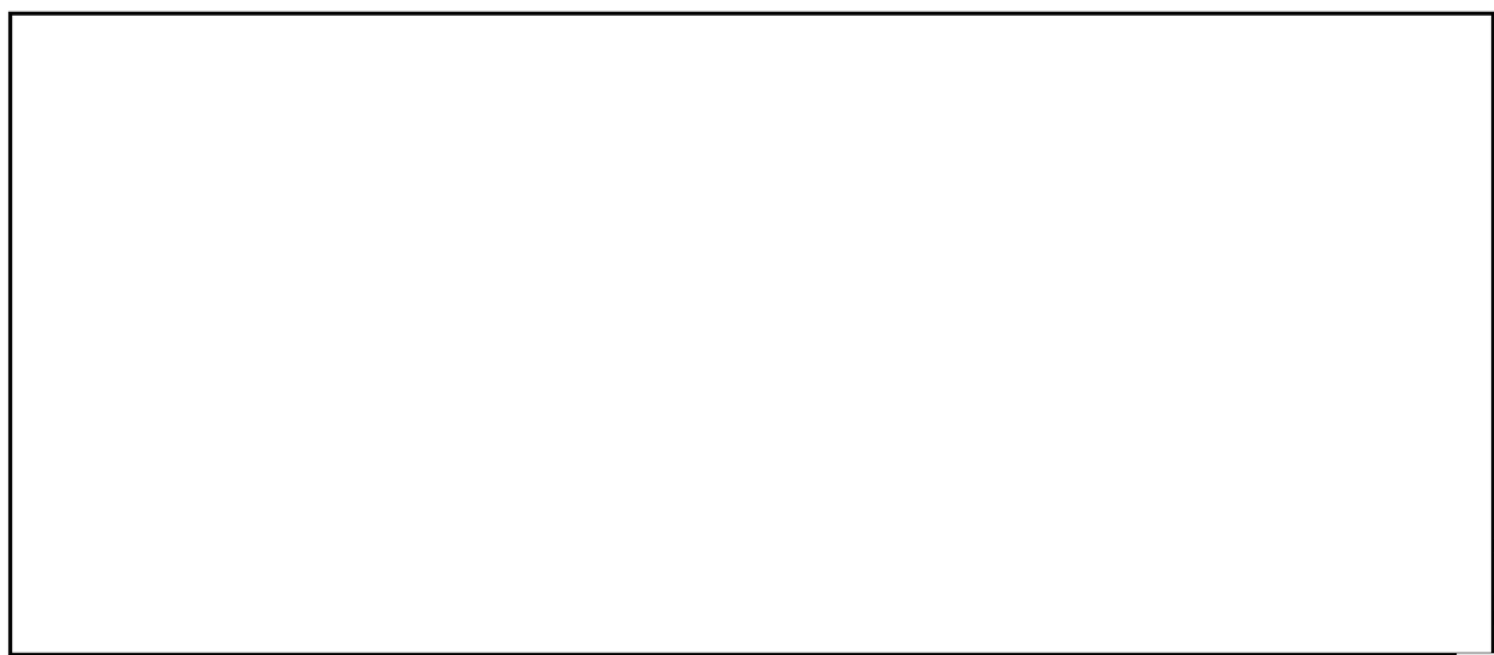
Source ☒  
Date Advised ☒  
Reliability ☒

Has furnished reliable  
information in the past.

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~~SECRET~~

Classified by [redacted]  
Exempt from GDS, Category 2&3  
Date of Declassification: Indefinite

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Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

UNITED STATES GOVERNMENT

# memorandum

DATE: 11/11/77

~~SECRET~~

REPLY TO  
ATTN OF:

SA [redacted] #35

SUBJECT:

X

*Donas Mekas*  
[redacted]

## JUNE

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TO: SAC, NEW YORK [redacted]

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

Source  
Date Advised  
Reliability

X [redacted]  
Has furnished reliable  
information in the past.

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~~SECRET~~ (cl)  
Classified by [redacted]  
Exempt from GDS, Category 2&3  
Date of Declassification: Indefinite.

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 105-1  
(REV. 3-79)

~~ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE~~

~~SECRET~~

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UNITED STATES GOVERNMENT  
**memorandum**

DATE: AUG 2 1978

REPLY TO: SA [redacted] #35

JUNE

SUBJECT: [redacted]

TO: SAC [redacted]

ON [redacted] A HIGHLY SENSITIVE BUT

(U) RELIABLE SOURCE, FURNISHED THE FOLLOWING INFORMATION: (S)

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①- [redacted]

LRJ/NMS

~~SECRET~~  
CLASSIFIED BY [redacted]  
EXEMPT FROM GDS, CATEGORIES 2 + 3  
DATE OF DECLASSIFICATION - INDEFINITE

[redacted]  
SERIALIZED [redacted] FILED [redacted]  
35 AUG 2 1978  
FBI - NEW YORK  
[redacted]

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Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan



OPTIONAL FORM NO. 10  
MAY 1962 EDITION  
GSA FPMR (41 CFR) 101-11.6  
5010-108

~~SECRET~~

UNITED STATES GOVERNMENT

# memorandum

b3  
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DATE: SEP 8 1978

REPLY TO ATTN OF: SA [redacted] #35

JUNE

SUBJECT: [redacted]

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

TO: SAC [redacted]

ON [redacted] A HIGHLY SENSITIVE BUT  
RELIABLE SOURCE, FURNISHED THE FOLLOWING INFORMATION: (S)

[Large redacted block]

[Redacted block]

[redacted] (J. Trakas) [redacted] #35

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- LRJ/NMS

~~SECRET~~  
CLASSIFIED BY [redacted]  
EXEMPT FROM GDS, CATEGORIES 2 + 3  
DATE OF DECLASSIFICATION - INDEFINITE

SEARCHED INDEXED  
SERIALIZED FILED  
35 SEP 8 1978  
FBI - NEW YORK

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Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

~~SECRET~~

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [REDACTED]

UNITED STATES GOVERNMENT

# memorandum

DATE: SEP 8 1978

REPLY TO  
ATTN OF:

SA [REDACTED] #35

JUNE

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b7E

SUBJECT:

OO:NY

TO:

SAC [REDACTED]

ON [REDACTED]

A HIGHLY SENSITIVE BUT  
RELIABLE SOURCE, FURNISHED THE FOLLOWING INFORMATION: (S)

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EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 5)  
DATE 07-03-2014 by: [REDACTED]

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

- LRJ/NMS

~~SECRET~~

CLASSIFIED BY [REDACTED]  
EXEMPT FROM GDS, CATEGORIES 2 + 3  
DATE OF DECLASSIFICATION - INDEFINITE

SEARCHED	INDEXED
SERIALIZED	FILED
35 SEP 8 1978	
FBI - NEW YORK	

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Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112

~~SECRET~~

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

UNITED STATES GOVERNMENT

DATE: SEP 8 1978

# memorandum

REPLY TO: SA [redacted] #35

JUNE

b3  
b6  
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b7E

SUBJECT: [redacted]

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 BY: [redacted]

TO: SAC [redacted]

ON [redacted]

A HIGHLY SENSITIVE BUT

RELIABLE SOURCE, FURNISHED THE FOLLOWING INFORMATION: (S)

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

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~~SECRET~~

CLASSIFIED BY [redacted]  
EXEMPT FROM GDS, CATEGORIES 2 + 3  
DATE OF DECLASSIFICATION - INDEFINITE

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

[redacted]  
SERIALIZED [redacted]  
35 SEP 1978  
FBI - NEW YORK  
[redacted]

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OPTIONAL FORM NO. 10  
REV. 7-76  
GSA FPMR 41 CFR 101-11.6  
5010-112



~~ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE~~

UNITED STATES GOVERNMENT

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~~SECRET~~

# memorandum

DATE: SEP 26 1978

REPLY TO: SA [redacted] #35

SUBJECT: [redacted]

OO: NY

TO: SAC [redacted]

ON [redacted]

JUNE

~~EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 25X(1, 6)  
DATE [redacted]~~

(U) ON [redacted] A HIGHLY SENSITIVE BUT  
RELIABLE SOURCE, FURNISHED THE FOLLOWING INFORMATION: (S)

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①- [redacted] (J. Mikas) [redacted] #35

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SEARCHED INDEXED  
SERIALIZED *BC* FILED *BC*  
35 SEP 26 1978  
FBI - NEW YORK

- LRJ/NMS

~~SECRET~~

CLASSIFIED BY [redacted]  
EXEMPT FROM GDS, CATEGORIES 2 + 3  
DATE OF DECLASSIFICATION - INDEFINITE

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
REV. 7-78  
GSA FPMR (41 CFR) 101-11.6  
5010-102





ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

UNITED STATES GOVERNMENT

DATE:

12/4/78

~~SECRET~~

memorandum b3  
b6

REPLY TO  
ATTN OF:

SA [redacted] (#35) b7C  
b7E

SUBJECT:

X

[redacted]  
[redacted]

~~SECRET~~

(OO:NY)

TO:

X

SAC [redacted] (Rm 2600)

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

On [redacted] [redacted] a highly sensitive but

(U) reliable source, furnished the following information: (S)

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[redacted]

(foras Trekas)

[redacted]

#35

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SERIALIZED FILED  
35 DEC 4 1978  
FBI - NEW YORK

~~SECRET~~  
CLASSIFIED BY [redacted]  
EXEMPT FROM GDS, CATEGORY 2 AND 3  
DATE OF DECLASSIFICATION INDEFINITE



LRJ:bfg

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112

UNITED STATES GOVERNMENT

# memorandum

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DATE:  
REPLY TO  
ATTN OF:

12/4/78

~~SECRET~~

SA [redacted] (#35)

SUBJECT:

~~SECRET~~

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

TO:

(OO:NY)

SAC [redacted] (Rm 2600)

(U)

On [redacted] a highly sensitive but  
reliable source, furnished the following information: (S)

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CLASSIFIED BY [redacted]  
EXEMPT FROM GDS, CATEGORY 2 AND 3  
DATE OF DECLASSIFICATION INDEFINITE

LRJ:bfg



Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-112

# Memorandum

~~SECRET~~

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE



b3  
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TO: SAC, DIVISION III [redacted] (ea)

Date 9/22/02

FROM: SUPERVISOR #30

SUBJECT: [redacted]

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.

ON THE DATE/DAY NOTED BELOW, [redacted] A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:

b3  
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DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

b3  
b6  
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WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
~~NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)~~  
CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

CRL FILED CRL

1902

1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~

CLASSIFIED AND EXTENDED BY G-3  
REASON FOR EXTENSION: FCIM II, 1-2.4.2(2&3)  
DATE OF REVIEW FOR DECLASSIFICATION OADR

DATE/DAY 9/13/02  
MUN

# Memorandum

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY:  

~~SECRET~~



TO: SAC, DIVISION III   (C)

Date OCT 19 1982

FROM: SUPERVISOR #30

SUBJECT:  

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~~THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.~~

~~ON THE DATE/DAY NOTED BELOW,   A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:~~

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~~EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by:~~

~~ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE~~

WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)

~~NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)~~

CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

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SEARCHED SAF INDEXED SAF  
SERIALIZED SAF FILED SAF

OCT 21 1982

FBI-NEW YORK

~~SECRET~~

CLASSIFIED AND EXTENDED BY G-3

REASON FOR EXTENSION: FCIM II, 1-2.4.2(2&3)

DATE OF REVIEW FOR DECLASSIFICATION OADR

LRT : LRT  
1-NEW YORK (ATTN: RM. 2600)

DATE/DAY 9/27/82  
MAN

# Memorandum

~~SECRET~~



TO: SAC, DIVISION III [redacted] (C)

Date 11/17/82

FROM: SUPERVISOR #30

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]

SUBJECT: [redacted]  
[redacted]

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THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.

ON THE DATE/DAY NOTED BELOW [redacted] A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:

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EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

SEARCHED	INDEXED
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DEC 2 1982	
FBI-NEW YORK	

WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)  
CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

LRT: LRT

1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~

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DATE/DAY 11/14/82

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CLASSIFIED AND EXTENDED BY G-3  
REASON FOR EXTENSION: FCIM II, 1-2.4.2(2&3)  
DATE OF REVIEW FOR DECLASSIFICATION OADR

# Memorandum

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY:  



~~SECRET~~

TO: SAC, DIVISION III   (cc)

Date 11/18/82

FROM: SUPERVISOR #30

SUBJECT:  

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THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.

ON THE DATE/DAY NOTED BELOW,   A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:

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EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by:  

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
~~NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)~~  
CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

SEARCHED	INDEXED
SERIALIZED	FILED
DEC 2 1982	
FBI-NEW YORK	

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LRT: LRT

1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~

CLASSIFIED AND EXTENDED BY G-3  
REASON FOR EXTENSION: FCIM II, 1-2.4.2(2&3)  
DATE OF REVIEW FOR DECLASSIFICATION OADR

DATE/DAY 11/18/82  
WED

# Memorandum

(U) ~~SECRET~~



TO: SAC, DIVISION III [REDACTED] (C)

Date 1/12/83

FROM: SUPERVISOR #30

SUBJECT: [REDACTED]

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THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.

ON THE DATE/DAY NOTED BELOW, [REDACTED] A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:

[REDACTED]

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EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [REDACTED]

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
~~NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)~~  
CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

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LRT: LRT  
1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~

CLASSIFIED BY G-3  
DECLASSIFIED BY CADR

DATE/DAY 12/23/82  
THURSDAY



# Memorandum

~~SECRET~~



TO: SAC, DIVISION III [REDACTED]

Date 9/13/83

FROM: SUPERVISOR #30

DECLASSIFICATION AUTHORITY DERIVED FROM:

FBI AUTOMATIC DECLASSIFICATION GUIDE

-29-2021

BY: [REDACTED]

b3  
b6  
b7C  
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SUBJECT: [REDACTED]

THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE ROUTED IN AN ENVELOPE.

ON THE DATE/DAY NOTED BELOW [REDACTED] A HIGHLY SENSITIVE AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:

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EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [REDACTED]

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

SEARCHED	INDEXED
SERIALIZED	FILED
SEP 21 1983	
FBI-NEW YORK	

WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
~~NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)~~  
CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

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LRT : LRT

1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~

Classified by G-3  
Declassify on: OADR

DATE/DAY 9/7/83-WEDNESDAY

~~SECRET~~



TO: SAC, DIVISION III [redacted] (U)

Date 9/14/83

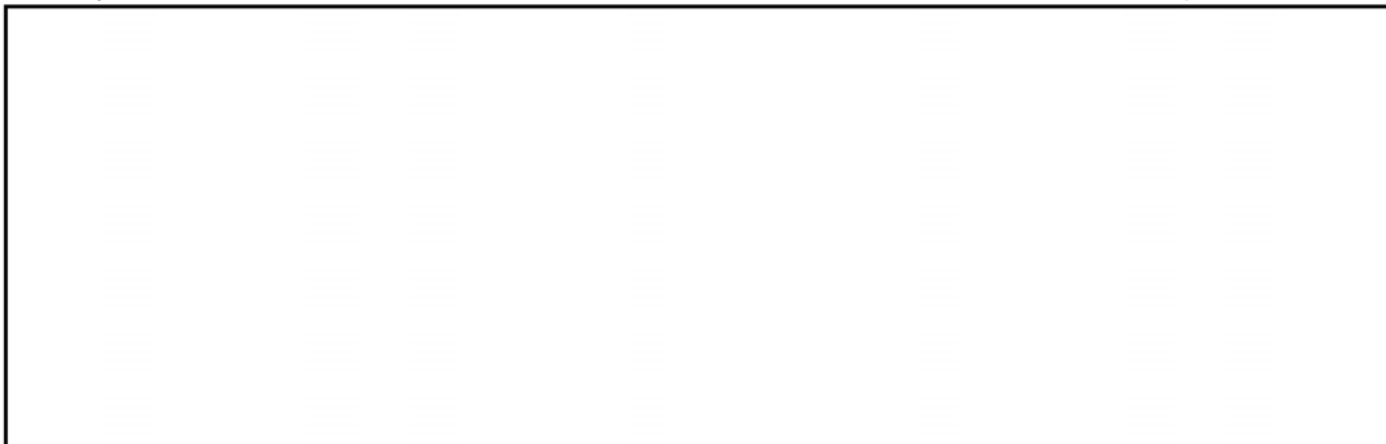
FROM: SUPERVISOR #30

X SUBJECT: [redacted]

b3  
b6  
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X THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.

X ON THE DATE/DAY NOTED BELOW, [redacted] A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:



b3  
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EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE

[redacted]

SEARCHED	INDEXED
SERIALIZED	FILED
SEP 21 1983	
FBI-NEW YORK	

WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)  
CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

b3  
b6  
b7C  
b7E

LRT : LRT  
1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~

Classified by G-3  
Declassify on: OADR

DATE/DAY 9/10/83-SATURDAY

# Memorandum

~~SECRET~~



TO: SAC, DIVISION III [REDACTED]

Date 9/14/83

FROM: SUPERVISOR #30

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
BY: [REDACTED]

SUBJECT: [REDACTED]

b3  
b6  
b7C  
b7E

THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.

ON THE DATE/DAY NOTED BELOW [REDACTED] A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 [REDACTED]

ALL INFORMATION CONTAINED  
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WHERE SHOWN OTHERWISE

SEARCHED INDEXED  
SERIALIZED FILED

SEP 21 1983

FBI-NEW YORK

WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
~~NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)~~  
CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

b3  
b6  
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LRT : LRT  
1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~  
Classified by G-3  
Declassify on: OADR

DATE/DAY 9/11/83-SUNDAY

# Memorandum

~~SECRET~~



TO: SAC, DIVISION III [REDACTED]

Date 9/20/83

FROM: 1 SUPERVISOR #30

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
-2021 BY: [REDACTED]

b3  
b6  
b7C  
b7E

SUBJECT: [REDACTED]

THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.

ON THE DATE/DAY NOTED BELOW, [REDACTED] A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:

b1  
b3  
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~~EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 [REDACTED]~~

~~ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED EXCEPT  
WHERE SHOWN OTHERWISE~~

SEARCHED	INDEXED
SERIALIZED	FILED
SEP 22 1983	
FBI-NEW YORK	

WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
~~NOT RELEASABLE TO FOREIGN NATIONALS (NOFORN)~~  
CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

b3  
b6  
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LRT : LRT  
1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~  
~~Classified by G-3~~  
~~Declassify on: OADR~~

DATE/DAY 9/18/83-SUNDAY

# Memorandum

~~SECRET~~

DECLASSIFICATION AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
DATE 04-29-2021 BY: [redacted]



TO: SAC, DIVISION III [redacted] (U)

Date 9/20/83

FROM: SUPERVISOR #30

SUBJECT: [redacted]

b3  
b6  
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THIS COMMUNICATION REQUIRES SPECIAL HANDLING AND MUST BE  
ROUTED IN AN ENVELOPE.

ON THE DATE/DAY NOTED BELOW [redacted] A HIGHLY SENSITIVE  
AND RELIABLE SOURCE, FURNISHED THE FOLLOWING:

b3  
b6  
b7C  
b7E

EXEMPTED FROM AUTOMATIC  
DECLASSIFICATION  
AUTHORITY DERIVED FROM:  
FBI AUTOMATIC DECLASSIFICATION GUIDE  
EXEMPTION CODE: 50X(1, 6)  
DATE 07-03-2014 by: [redacted]

ALL INFORMATION CONTAINED  
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WARNING NOTICE: SENSITIVE INTELLIGENCE  
SOURCES AND METHODS INVOLVED (WNINTEL)  
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CAUTION: PROPRIETARY INFORMATION INVOLVED  
(PROPIN)

LRT : LRT  
1-NEW YORK (ATTN: RM. 2600)

~~SECRET~~  
Classified by G-3  
Declassify on: OADR

b3  
b6  
b7C  
b7E

DATE/DAY 9/19/83-MONDAY